

Bonhams



A Modern Antiquarian: The Collection of Graham Slater - Part I

New Bond Street, London | 15 April 2025



A Modern Antiquarian: The Collection of Graham Slater - Part I

New Bond Street, London | Tuesday 15 April 2025, starting at 10am

BONHAMS

101 New Bond Street
London W1S 1SR
[bonhams.com](https://www.bonhams.com)

SALE NUMBER

31402
Lots 1 - 240

VIEWING

Friday 11 April, 9am - 5pm
Sunday 13 April, 11am - 3pm
Monday 14 April, 9am - 5pm
Tuesday 15 April, 9am - 10am
(restricted viewing)

**Lots 73 to 154 are sold in
support of Art Fund**

Art Fund_

ENQUIRIES

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BIDS

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You will be required to provide a valid credit card in your name which must be verified before you are able to place bids. If you are placing bids on behalf of a company, please ensure you indicate this when registering. We reserve the right to request further information from you (including your government issued ID) where you are the successful bidder, in particular in relation to any lot where the purchase price is over £5000. Please note all successful corporate bidders will be required to provide additional information.

Bonhams 1793 Limited

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Sale Information

BIDS

+44 (0) 20 7447 7447
To bid via the internet please visit
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PAYMENTS

Buyers

+44 (0) 20 7447 7447

Sellers

Payment of sale proceeds
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VALUATIONS, TAXATION & HERITAGE

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valuations@bonhams.com

BUYERS COLLECTION & STORAGE AFTER SALE LOTS MARKED TP

All sold lots marked TP will be removed to Cadogan Tate, 241 Acton Lane, London, NW10 7NP on Thursday 17 April and will be available for collection from 12pm Tuesday 22 April and then every working day between 9.30am and 4.30pm by appointment only.

Collections: Strictly by appointment only. Please send a booking email to collections@cadogantate.com or telephone call to +44 0208-963-4000 to ensure lots are ready at time of collection. Photographic ID will be required at time of collection. If a third party is collecting for you written authorisation is required in advance from you and photographic ID of the third party is requested at the time of collection.

All other sold lots will remain in the collections room at Bonhams New Bond Street free of charge until 5pm Friday 2 May. Lots not collected by this time will be returned to the department, storage charges may apply.

SHIPPING

For information and estimates on domestic and international shipping as well as export licenses please contact Alban Shipping on +44 01582 493099 or enquiries@albanshipping.co.uk

STORAGE AND HANDLING CHARGES ON SOLD LOTS TRANSFERRED TO CADOGAN TATE STORAGE

Storage will be free of charge 14 days from and including the sale end date. Charges will apply from 9am Friday 2 May.

STORAGE CHARGES

£7.00 per day + VAT
Pictures and Small Objects:
£3.50 per day + VAT
(Please note that charges apply every day including weekend & public holidays)

HANDLING

£46.00 +VAT per lot for Large Pictures & Large Objects.
£23.00 +VAT per lot for Pictures & Small Objects

Items not collected by 30 days after transfer to Cadogan Tate, a charge of £158.00 for Furniture and Large Objects, £79.00 Pictures & Small Objects will be applied.

LOSS AND DAMAGE

Extended Liability cover for the value of the Hammer Price will be charged at 0.6% but will not exceed the total value of all other transfer and storage charges. (Please note: Charges apply every day including weekends and Public Holidays)

VAT

The following symbols are used to denote that VAT is due on the hammer price and buyer's premium.

† VAT 20% on hammer price and buyer's premium

* VAT on imported items at a preferential rate of 5% on hammer price and the prevailing rate on buyer's premium

Y These lots are subject to CITES regulations, please read the information in the back of the catalogue.

Payment in Advance

(Telephone to ascertain amount due) by credit or debit card

Payment at time of collection by:

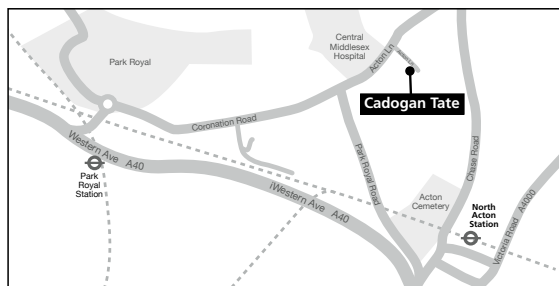
Credit or debit card

POST BREXIT NOTICE FOR EU BUYERS SHIPPING PURCHASED LOTS OUTSIDE THE UK

Please note that as of 1 January 2021 for Margin Scheme and Imported Lots VAT on the Buyer's Premium will be refunded by Bonhams on valid proof of export of your Lot from the UK within 90 days of full payment of your invoice.

What else has changed since 1 January 2021 for EU Buyers? If you buy a Lot in this sale and intend to ship the Lot outside the UK, you will need to pay local Import Tax when you bring your Lot into the country of destination.

What do the Star (*) and Omega (Ω) symbols mean? If you buy in this sale you will pay import VAT of 5% (* symbol) or 20% (Ω symbol) on the Hammer Price. As of 1 January 2021, for EU buyers shipping purchased Lots outside the UK, this tax will be refunded by Bonhams on valid proof of export of your Lot from the UK within 30 days of full payment of your invoice





Introduction

by Colin Sheaf

Most collectors develop their acquisitive urge over time, but for Graham Slater it must have been in his DNA to assemble groups of related objects. Born in 1927, aged 5, he was collating bagfuls of used foreign stamps, which his Underwriter father brought home from Lloyds. By 7 he had discovered Matchbox toys, while in his bedroom stood a large wooden box with two compartments helpfully differentiating 'Trains' from 'Stones and Things'. Based in war-damaged London, and with only a small budget, he scoured market stalls around the blitzed City for prints (a favorite artist was Wencelas Hollar) and early English books. A sojourn in Malta to improve an asthma condition inspired a taste for archaeology and geology, prompting him to delve into fossils. And at one point, he discovered an unlikely taste for Indian sculpture which he shared with his equally committed wife, Rosemary. Spurred by her, he assembled a collection which only got sold, reluctantly, when an avalanche of English delftware demanded far more display space at home in Cambridge. Entrancing bronze Shivas and Parvatis got upstaged by the products of Pickleherring Quay.

Above all, Graham was attracted to English vernacular material. He was fascinated by relics of late medieval London, by English ecclesiastical architecture, by wooden objects and memorabilia in essentially rustic English taste. He was incredibly fortunate that his devoted spouse shared this unlikely fascination.

How many Englishmen have undertaken courtship of a future wife by inviting her to share his enthusiasm for 'mud larking', exploring the Thames foreshore for fragments washed up by each new tide; bowls from clay pipes, pilgrim badges, corroded coins, and above all, the almost indestructible pottery fragments long discarded into the river by disappointed London potters or clumsy domestic servants? For millennia, the Thames had been a very wide, slow, shallow river until Bazalgette and Cubitt embanked it in the mid-19th century. Lost or discarded items, dropped into the sluggish medieval thoroughfare, didn't travel very far, until a heavy tide centuries later unearthed them from the silt. To Rosemary's great credit, this unlikely courtship led to a happy marriage and a shared enthusiasm for all sorts of artifacts, which at one point even prompted the couple to open a small antique shop in Bexhill on Sea. But this charming seaside town proved too far from the archaeological sites (and art dealers) of London!

Thus it was that what came to be Graham's greatest passion for medieval English craftsmanship was engendered and fostered by pottery finds washed up around lost kiln sites in the riverside grounds of crumbling medieval mansions along the south bank of the Thames at Lambeth and Vauxhall. He and Rosemary came to focus their greatest buying into 17th and 18th century English domestic artefacts. Delftware, functional and decorative works of art, drinking glasses, vernacular woodwork and furniture, early coins; all were grist to their enthusiastic acquisitions programme in their heyday.

A professional life spent variously in the insurance world as a loss adjuster, and latterly for many years handling insurance at Christie's, enabled Graham to indulge these passions, tolerated stoically by his children Corinna and Crispin, who somehow resisted the opportunity to take up his assorted batons. He was fortunate to share the company and expertise of a few leading London dealers for much of his later collecting career, notably his close friend Jonathan Horne, London's leading specialist for many years in the best delft and other English vernacular material. Even in his 90s, dogged by ill health, Graham still enjoyed the 'thrill of the chase', and the attribution of delft and early stoneware vessels to specific kilns, that had preoccupied him for a generation.

Graham's unequalled collection of English delft is a testament to the enthusiasm which he devoted to all kinds of collectibles from his earliest years; but also, to the way in which he sharpened his attentions to a single-minded pursuit of very English craftsmanship. Despite becoming acknowledged as a leading academic authority in English delft, an acclaim he regarded with mild scepticism (he was always critical in his judgments), happily he never lost the boyish enthusiasm which had engendered that early wooden box of 'Stones and Things'!

Colin Sheaf
February 2025



“Graham’s greatest passion for medieval English craftsmanship was engendered and fostered by pottery finds washed up around lost kiln sites in the riverside grounds of crumbling medieval mansions along the south bank of the Thames”

Foreword

by Jenny Waldman

For over 120 years, Art Fund has raised funds to help museums and galleries to develop and share their collections, invest in curatorial expertise, grow their audiences, and inspire the next generation. With over 900 museums and galleries in our network, we advocate for their vital contribution to society, including through the prestigious Art Fund Museum of the Year award.

Our charity has always been people-powered. Support from individual philanthropists, like Graham Slater, as well as trusts, foundations, legacy donors and our 142,000 members who buy a National Art Pass, is critical to our work. It is inspiring to see how they share our commitment to the UK's museums and collections.

Graham Slater's collection is a testament to his passion as a collector. We are deeply grateful to him for remembering Art Fund so generously through a bequest, facilitated by his children Corinna Slater (estate executor) and Crispin Slater in support of Art Fund.

The proceeds from the sale of this collection will directly support Art Fund's work to invest in UK museums, while preserving Graham Slater's extraordinary collecting legacy. Specifically, the funds raised will support curatorial expertise across museums in the UK through Art Fund's Expanding Horizons campaign - a major initiative investing in the people who bring museum collections to life, from curators to conservators, educators to exhibition makers.

This initiative will strengthen our existing professional programmes for curators, expanding career pathways for emerging and mid-career curators, increasing the diversity of the nations' curatorial workforce.

Graham Slater's gift is just one example of the many ways that individuals can support Art Fund and invest in the UK's museums and galleries for future generations - whether through bequests, legacies, or donations in their lifetime. We hope Graham Slater's generous example inspires many more to do the same.

Jenny Waldman
Director, Art Fund
March 2025

To find out more about supporting Art Fund and our work with museums and galleries, please contact Scarlett Millar. Head of Individual Giving at development@artfund.org

To find more about Art Fund and the National Art Pass, visit www.artfund.org

Art Fund_





1



1

TWO ROMAN GLASS VESSELS

Circa 2nd-4th Century A.D.

A beaker with everted cut-off rim and wheel cut decoration, 7.5cm high; and a miniature rectangular jug, the base with indistinct moulded rosette decoration, 9cm high (2)

£800 - 1,200

€950 - 1,400

US\$1,000 - 1,600

Provenance

Acquired by Graham Slater before circa 1997.

2

AN ANTIQUARIAN COLLECTOR'S CABINET, FILLED WITH AN EXTENSIVE COLLECTION OF HISTORICAL OBJECTS, INCLUDING LEAD ALLOY PILGRIM BADGES AND MEDIEVAL HORSE HARNESS PENDANTS

The cabinet second half 19th century, the contents Medieval and later The cabinet in the form of a miniature Wellington chest with six drawers, each filled with treasures to include: a small group of pilgrim badges dating between 13th-16th century and later; Medieval and later glass fragments; an extensive collection of 13th century and later base metal horse harness fittings mostly with cast and chased decoration, including examples decorated with coats of arms, one example bearing the Arms of England decorated with three lions facing left (some retaining their polychrome enamel and gilding), utilitarian instruments to include a knife; shears; medieval bronze knife pommels engraved with figures; Medieval English lead weights, belt and cloak fittings and barrel taps; bells; folk art, including two bone apple corers; seals; very early clay pipes; pins; and rings, all in river found condition, the cabinet: 39cm wide, 29cm deep, 56cm high (15in wide, 11in deep, 22in high) (qty)

£3,000 - 5,000

€3,600 - 6,000

US\$3,900 - 6,500

Pilgrim badges were collected by pilgrims as religious souvenirs once they reached their pilgrimage destination, where they would have been sold outside the entrance to a holy site. The badges would have been worn by pilgrims on their hat, cloak or staff as proof of reaching their destination and show their faith to fellow travellers and inn keepers. The large quantity found in watercourses could suggest they were thrown into rivers upon the completion of the journey as thanks or an offering.

Medieval horse harness pendants come in a variety of designs and were used by the rider to show allegiance, status or for decorative purposes. They would have been attached to the horse's harness and were used at their height between the 13th and 15th centuries. One of the pendants is decorated with the three lions motif, which has been associated with the arms of England since King Henry II (1154-1189). The heraldic symbol known as, "gules, three lions passant guardant" was in use by the Crown between 1189 and 1340, and has been associated with the English throne in various forms thereafter.

As some of the items have been found in the United Kingdom, an export licence would be required should the purchaser wish to export them out of the country.

2







2 (Four drawers from a set of six)



3



3

CELTIC, ICENI,

Uninscribed coinage (Mid to Late 1st Century B.C.), Silver Units (3), early face varieties right *generally fine or better.* (3)

£500 - 700
€600 - 830
US\$650 - 910

4

CELTIC, ICENI,

Uninscribed (c.50 BC -10 A.D.) AV Stater, Snettisham type, 5.62g, blank mound, traces of 'crossed wreaths' type, R.Horse right, serpent like pellet in ring above (S.424) *generally very fine.*

£600 - 900
€710 - 1,100
US\$780 - 1,200

5

CELTIC, ICENI,

Uninscribed (c.50 BC -10 A.D.) AV Stater, Snettisham type, 5.52g, blank mound, traces of 'crossed wreaths' type, R.stylised horse right, pellets in annulets above, pellet in annulet below (S.425), *generally good to very fine.*

£500 - 700
€600 - 830
US\$650 - 910

6

CELTIC, ICENI,

AV Stater, 5.42g, Freckenham type, two opposed crescents with pellets in field, R.Horse right and with various symbols in field (S.426), *strong detail throughout very fine.*

£600 - 900
€710 - 1,100
US\$780 - 1,200

7

CELTIC, ICENI,

Uninscribed coinage (Mid to Late 1st Century B.C.), Silver Units (3), to include Bury type, *generally good fine or better.* (3)

£500 - 600
€600 - 710
US\$650 - 780

8

CELTIC, ICENI,

AV Stater, 5.49g, Freckenham type, trefoil on cross design, R.horse right, wheel above containing pellets (S.428), *obverse weak in parts good fine, reverse strong very fine.*

£500 - 700
€600 - 830
US\$650 - 910

9

CELTIC, ICENI,

AV Stater, 5.56g, Freckenham type, trefoil on cross design, R.horse right, wheel above containing pellets (S.428), *strong detail throughout very fine.*

£600 - 900
€710 - 1,100
US\$780 - 1,200

10

CELTIC, ICENI,

Uninscribed coinage (Mid to Late 1st Century B.C.), Silver Unit, 1.2g, Early face left/Horse type, Celticised head left, R.Horse right *strong portrait to obverse and good detail to horse and mane* (S.433)

£500 - 700
€600 - 830
US\$650 - 910



4



5



6



7



8



9



10



11

11

CELTIC, ICENI,

AV Stater, Norfolk Wolf type, 6.2g, stylised Apollo head, R."Norfolk Wolf" to right, bristles on back, sun above crescent below (S.30), *very fine overall.*

£800 - 1,200

€950 - 1,400

US\$1,000 - 1,600

12

CELTIC, ICENI,

Inscribed (Early to Mid 1st Century A.D.), AV Stater, 5.37g, triple crescent design, R.Horse right ANTED monogram below (S.440) *limited detail to right side, repeated to reverse, otherwise very fine.*

£1,100 - 1,400

€1,300 - 1,700

US\$1,400 - 1,800

13

CELTIC, ICENI,

Uninscribed coinage (Mid to Late 1st Century B.C.), Silver Units (4), Boar/Horse type, *generally fine or better* (4)

£500 - 600

€600 - 710

US\$650 - 780

14

CELTIC, ICENI,

Inscribed coinage (Early to Mid 1st Century) Silver Unit, 0.96g, ALLI SCAVO, boar stepping right, short dashes for bristles, ring pellet between two crescents above, AL FE between and in front of legs, R.horse prancing right, four pellets around pellet in ring above, SCAVO below (ABC:1705), *good very fine possibly better, scarce*

£800 - 1,200

€950 - 1,400

US\$1,000 - 1,600



12

15

CELTIC, ICENI,

Inscribed coinage (Early to Mid 1st Century) Silver Unit, 0.88g, ALLI SCAVO, boar stepping right, short dashes for bristles, ring pellet between two crescents above, AL FF between and in front of legs, R.horse prancing right, four pellets around pellet in ring above, SCAVO below (ABC:1705), *generally good very fine and scarce*

£600 - 900

€710 - 1,100

US\$780 - 1,200

16

CELTIC EARLY UNINSCRIBED COINAGE FROM C.65 B.C.,

AV Stater, Norfolk Wolf type, 6.10g, stylised Apollo head, R."Norfolk Wolf" to right, bristles on back, sun above crescent below (S.30) *generally very fine overall a little better and a little worse in places.*

£600 - 900

€710 - 1,100

US\$780 - 1,200

17

CELTIC, GALLO-BELGIC ISSUES, (FROM C.150B.C. – C.50 B.C.)

Gold Stater, 6.96g, large flan, laureate head of Apollo left, R.horse/charioteer left (S.2), *wear overall to highpoints, heavier to face and lower hair, the reverse better but with heavier wear to parts of horse.* (1)

£1,000 - 1,500

€1,200 - 1,800

US\$1,300 - 1,900

Provenance

Possibly with Mike R. Vosper, Brandon, where acquired by the present owner, 5 April 2005.



13



13



13



13



14



15



16



17



18



18 (reverse)

18

FRANCE,

Philip VI, Ecu d'Or, 2nd issue, 4.53g, King seated on throne holding sword and shield R.cross fleury, decorated with flowers, trefoils in angles *some wear in parts to highpoints in places, otherwise very fine overall.*

£1,000 - 1,500

€1,200 - 1,800

US\$1,300 - 1,900

19

EDWARD III, 1327-1377,

Fourth coinage (1351-77), post-treaty period (1369-77), Noble, 7.68g, Calais, king standing facing ship, holding sword and shield, reads EDWARD DEI G REX ANG Z FRA DNS HYB AQT annulet before EDWARD, R.floriated cross with lis at ends, C in centre of rev, without flag, m.m. cross potent on reverse (N.1280; S.1522) *very fine overall, the reverse possibly better.*

£2,500 - 3,000

€3,000 - 3,600

US\$3,200 - 3,900

Provenance

With Spink & Son Ltd., London, where acquired by the present owner, 26 April 1991.

20

EDWARD III, 1327-1377,

Fourth coinage (1351-77), treaty period (1361-69), Noble, 7.76g, London, series B, king standing facing in ship, holding sword and shield, reads EDWARD DEI GRA REX ANGL DNS HYB Z AQT, annulet before EDWARD, R.floriated cross with lis at ends, large E in centre, double saltire stops, m.m. cross pattee on reverse (N.1232; S.1503), *strong detail throughout, very fine to good very fine possibly better.*

£2,500 - 3,000

€3,000 - 3,600

US\$3,200 - 3,900

Provenance

With Spink & Son Ltd., London, where acquired by the present owner, 19 May 1986.

21

EDWARD III,

fourth coinage (1351-77) treaty period (1361-69), Half-noble, 3.79g, Calais, king standing facing in ship, holding sword and shield, saltire before EDWARD, flag at stern of ship, R.floriated cross with lis at ends, small C in centre, double saltire stops, m.m. cross potent (N.1240; S.1508), *generally good fine, better in places.*

£1,600 - 2,000

€1,900 - 2,400

US\$2,100 - 2,600

Provenance

With Spink & Son Ltd., London, where acquired by the present owner, 26 April 1991.

22

FRANCE, ANGLO-GALLIC,

Edward III (1327-77), gold Leopard, 3.56g, 3rd issue (c.July 1357), Aquitaine, crowned leopard passant within tressure, EDWARDVS DEI GRA ANGLIE FRANCIE REX, R.Floriate cross, leopards in angles, rosettes in spandrels, XPC VINCIT XPC GRGNAT XPC IMPERAT, (Elias 39A) *strong detail overall, good very fine to extremely fine.*

£6,000 - 9,000

€7,100 - 11,000

US\$7,800 - 12,000

Provenance

With Spink & Son Ltd., London, where acquired by the present owner, circa 1987.



19



19 (reverse)



20



20 (reverse)



21



21 (reverse)



22



22 (reverse)



23

23

FRANCE,

Jean II, Franc a Cheval, 3.8g, king in armour charging on horseback left, R.cross fleury, decorated with flowers, trefoils in angles *evidence of buckling, otherwise about very fine.*

£1,500 - 2,000

€1,800 - 2,400

US\$1,900 - 2,600

24

ANGLO-GALLIC,

Edward the Black Prince, Pavillon d'Or, 5.7g, Bordeaux mint, Prince standing beneath canopy, four feathers in background, R.cross querne within ornamental quatrefoil, lis and leopard in alternate angles *evidence of light buckling, strong detail overall, otherwise good fine to very fine.*

£3,500 - 4,500

€4,200 - 5,400

US\$4,500 - 5,800

Provenance

Probably acquired from Spink & Son Ltd., London, according to records.

25

FRANCE,

Charles V (1364-80), Franc a Pied, 3.78g, king standing facing within a gothic arch, semee of seven lis to left and right, holding sword with annulet pommel, and main de justice R. In centre of cross, pellet within angled quadrilobed, lis in first and fourth quarters, crown in second and third, all within angled quadrilobed, lis in spandrels (Duplessy 360A) *evidence of light buckling, otherwise with strong detail very fine perhaps better.*

£1,800 - 2,200

€2,100 - 2,600

US\$2,300 - 2,900



25

26

ANGLO-GALLIC,

Edward the Black Prince, Pavillon d'Or, 5.7g, Bordeaux mint, Prince standing beneath canopy, four feathers in background, R. Cross querne within ornamental quatrefoil, lis and leopard in alternate angles *evidence of wear to the Prince, otherwise good fine to very fine.*

£3,000 - 4,000

€3,600 - 4,800

US\$3,900 - 5,200

27

ANGLO-GALLIC,

Edward the Black Prince, Hardi d'Or, 3.88g, king standing holding a sword in his right hand ED PO GNS REGIS ANGLI PNS AQVITA R. cross with central quadrilobe, with lis and leopards in angles, the ends of the cross with oak leaves and acorns, all surrounded by a polylobe AVXLLIVM MEUM A DOMINO R *wear to the face, otherwise nearly very fine or thereabout.*

£1,400 - 1,800

€1,700 - 2,100

US\$1,800 - 2,300

Provenance

With Spink & Son Ltd., London, where acquired by the present owner, 30 October 1987, No. 6370.

28

FRANCE,

Charles V, 1364-80, Franc A Pied, 3.79g, king seated on throne, holding a sword in right hand with annulet pommel and hand of justice in his left hand, lis in background, R. cross treflee, with lis in 1st & 4th quarters and lis in 2nd and 3rd quarters all within quadrilobe, with lis in spandrels, (Dupl.360) *good clear portrait and detail throughout, generally good very fine possibly better.*

£1,800 - 2,200

€2,100 - 2,600

US\$2,300 - 2,900



27



28



29



30



31



32

29

SPAIN,

Double Excelente, 7.00g, crowned busts of Ferdinand and Isabella facing, mint mark S between four stops below, 'cross' between busts FERNANDVS ET ELISABET DIG R, R.Shield on eagle (Cal.82) *with wear to parts of legend to both sides, otherwise with strong portaits and detail, generally very fine.*

£1,500 - 2,000

€1,800 - 2,400

US\$1,900 - 2,600

Provenance

Acquired circa 1962, according to records.

30

ANGLO-GALLIC,

Henry VI (1422-53), Salu d'Or, 3.49g, Rouen Mint, Second issue, initial mark leopard, standing figures of Virgin Mary and Angel Gabriel behind shields of France and England, sun rays above AVE on scroll upwards between, Latin legend with mullet stops R.Latin cross, lis to left, lion to right facing left, h below, tressure of ten arcs surrounding, lis on each cusp, Latin legend and beaded border surrounding, star stops (Elias 270c), *evidence of slight buckling, otherwise with strong portrait and detail throughout*

£1,000 - 1,500

€1,200 - 1,800

US\$1,300 - 1,900

Provenance

Probably with B.A. Seaby Ltd., London, where acquired by the present owner, circa 1986

31

FRANCE,

Charles VII, Royal D'or 1431-61, 3.83g, king standing facing, crowned, wearing a robe and mantle with fleur-de lis, holding two sceptres surmounted by a lys, in a field of lys, R.leafy trefoiled cross with quatrefoil centre within a quatrefoil fleur-de-lise flanked by coronets, Tours mint, *strong detail overall, very fine better in places.*

£1,500 - 2,000

€1,800 - 2,400

US\$1,900 - 2,600

32

ANGLO-GALLIC,

Henry VI (1422-53), Salu d'Or, 3.23g, Paris Mint, Second issue, initial mark crown, standing figures of Virgin Mary and Angel Gabriel behind shields of France and England, sun rays above AVE on scroll upwards between, Latin legend with mullet stops R.Latin cross, lis to left, lion to right facing left, h below, tressure of ten arcs surrounding, lis on each cusp, Latin legend and beaded border surrounding, star stops (Elias 264), *evidence of slight buckling and split, otherwise with light wear to the detail, edges better, near very fine.*

£800 - 1,200

€950 - 1,400

US\$1,000 - 1,600

Provenance

With Spink & Son Ltd., London, where acquired by the present owner, 29 February 1988.



33

ELIZABETH I, 1558-1603,

sixth issue (1583-1600), Sovereign, 15.18g, queen enthroned holding orb and sceptre, portcullis at feet, tressure unbroken by throne, back of throne decorated with pellets, R. Square-topped shield on Tudor rose, pellet stops, m.m. escallop A DNO FACTV EST ISTUD ET EST MIRAB IN OCVLIS NRIS (N.2003; S.2529), *slight split to left of queen's head, wear to portrait, good fine to very fine.*

£8,000 - 10,000

€9,500 - 12,000

US\$10,000 - 13,000

Provenance

With Spink & Son Ltd., London, where acquired by the present owner, 4 May 1965, No. 3080



34

ELIZABETH I,

sixth issue (1583-1600), Half Pound, 5.57g, old bust left, with elaborate dress and limited hair, ELIZAB D G ANG FRA ET HIB REGINA R. crowned square shield with E R at sides, m.m. O (N.2009; S.2535A) *evidence of light buckling and wear to legend at 10 o'clock on reverse, otherwise very fine.*

£3,000 - 4,000

€3,600 - 4,800

US\$3,900 - 5,200

35

ELIZABETH I,

fifth issue (1578-82), Angel, 5.07g, St.Michael standing slaying the dragon, reads FR ET HI R.ship to left bearing shield and cross, E and rose at sides, m.m. latin cross (N.1991/1; S.2525), *light wear to angle and rear of ship, otherwise very fine, better in places.*

£3,000 - 4,000

€3,600 - 4,800

US\$3,900 - 5,200

Provenance

Probably with B.A. Seaby Ltd., London, where acquired by the present owner, 13 May 1986.



36



36 (reverse)

36

ELIZABETH I,

Sixth issue (1583-1600), Pound, 11.29g, old bust left with elaborate dress, ELIZABETH D G ANG FRA ET HIB REGINA, R.Crowned square shield with E R at sides, m.m. O SCUTUM FIDEI PROTEGET EAM (N.2008; S.2534), *evidence of light trauma to rear of queen, otherwise good fine to very fine.*

£3,000 - 5,000

€3,600 - 6,000

US\$3,900 - 6,500

37

ELIZABETH I,

third issue (1566-67), Half Pound, 5.70g, broad bust left, ear visible, ELIZABETH D G ANG FR ET HI REGINA, R.crowned square shield dividing E R, m.m. coronet (N.1994; S.2520B) *lightly buckled in places, wear to dress and crown, good fine better in places*

£1,400 - 1,800

€1,700 - 2,100

US\$1,800 - 2,300

38

ELIZABETH I,

seventh issue (1601-02), Halfcrown, 15.12g, m.m. 1, crowned bust left holding sceptre and orb, three fingers of hand visible, sceptre points to I in REGINA, ELIZABETH D G ANG FRA ET HIBER REGINA, R.long cross fourchee over square garnished shield, POSUI DEUM ADIUTOREM MEUM (N.2013; S.2583) *small nick at 5 o'clock, otherwise with light wear to portrait and part of shield, otherwise very fine.*

£1,200 - 1,800

€1,400 - 2,100

US\$1,600 - 2,300

Provenance

Probably with Spink & Son Ltd., London, believed to be ex. Manning Collection

39

ELIZABETH I,

Shilling, first issue (1559-60), 6.00g, m.m. lis, crowned bust left without rose and date, wire line inner circles, pearls on bodice, bust 1A, ELIZABETH D G ANG FRA Z HIB REG R.long cross fourchee over shield POSUI DEU ADIUTOREM MEUM (N.1985; S.2548), *light buckling, otherwise good fine to very fine*

£1,500 - 2,000

€1,800 - 2,400

US\$1,900 - 2,600

40

ELIZABETH I,

silver Pattern Groat, 1601, 2.78g, seventh issue, ornamental and bejewelled bust, facing off centre UNUM A DEO DUOBUS SUSTINEO, R.crowned monogram with date to either side of crown AFFLICTORUM CONSERVATRIX (N.2050), *pierced at 12 o'clock, light wear to hair and collar, otherwise lightly toned very fine.*

£700 - 1,000

€830 - 1,200

US\$910 - 1,300



37



37 (reverse)



38



39



40



41

41

ELIZABETH I,

milled coinage (1561-71), Shilling, 6.26g, 30mm, intermediate size, m.m. star, crowned with large broad bust left, without rose or date, ELIZABETH D G ANG FR ET HIB REGINA R. long cross fourchee over shield (N.2023; S.2591) *light wear to highpoints in places, otherwise very fine*

£600 - 900

€710 - 1,100

US\$780 - 1,200

42

ELIZABETH I,

silver Pattern Groat, 1601, 2.97g, seventh issue, ornamental and bejewelled bust, facing off centre UNUM A DEO DUOBUS SUSTINEO, R. crowned monogram with date to either side of crown AFFLICTORUM CONSERVATRIX (N.2050), *light wear to hair and collar otherwise very fine.*

£1,500 - 2,000

€1,800 - 2,400

US\$1,900 - 2,600

43

ELIZABETH I,

seventh issue (1601-02), Crown, 29.61g, m.m. 1, crowned bust left, wearing elaborate dress and holding sceptre and orb, three fingers of hand visible, sceptre points to I in REGINA, ELIZABETH D G ANG FRA ET HIBER REGINA, R. long cross fourchee over square garnished shield, POSUI DEUM ADIUTOREM MEUM (N.2012; S.2582), *wear to portrait and part of shield, legends strong, nearly very fine perhaps better.*

£1,800 - 2,000

€2,100 - 2,400

US\$2,300 - 2,600

44

ELIZABETH I,

Shilling (3) (S.2549; S.2555; S.2555A), *generally fine or better throughout.* (3)

£500 - 700

€600 - 830

US\$650 - 910



42

45

ELIZABETH I,

Shillings (7), assorted issues and mintmarks *generally fine or better overall* (7)

£500 - 700

€600 - 830

US\$650 - 910

46

ELIZABETH I,

Shillings (9), assorted issues and mintmarks *generally fine or better throughout* (9)

£500 - 700

€600 - 830

US\$650 - 910

47

CHARLES I, RETURN TO LONDON FROM EDINBURGH 1633,

Equestrian figure of the King left, holding an upright baton. CAROLVS AVGVSTISS'. ET INVICTISS'. MAG'. BRIT'. FRAN'. ET HIB'. MONARCHA. Ex 1633., R. View of London seen from the south bank of the Thames; above, radiate sun E (Edinburgh) SOL ORBEM REDIENS SIC REX ILLVMINAT VRBEM, 43 mm. cast 14.38g, (By N. Briot?) (Eimer: 124; MI 266/62), *small section absent at 3 o'clock and with light crack at the same point, lightly creased and with some wear to highpoints in places.* (1)

£1,500 - 2,000

€1,800 - 2,400

US\$1,900 - 2,600



43



44



44



44



47



47 (reverse)

48

A BRONZE MODEL OF A LION PASSANT

Probably 15th/16th century and possibly Nuremburg or Lubeck
With raised right paw and mounted on a later oval moulded plinth base, *11cm wide, 3cm deep, 8cm high (4in wide, 1in deep, 3in high)*, together with: a further relief cast bronze mount of a rampant lion, *9cm wide, 8cm high*; and a bronze mortar, possibly Spanish, of bellied form with ribbed moulded sides, *9cm diameter, 8cm high (3)*

£800 - 1,200

€950 - 1,400

US\$1,000 - 1,600

49

A CARVED LIMESTONE MASK FRAGMENT OF A HEAD OF A KING, POSSIBLY SAINT EDMUND

Probably Medieval, 15th century

With traces of original polychrome and gilding, mounted on a later metal stand, *20cm high incl. stand*, together with: a relief-carved limestone keystone with mask decoration of the bust of a maiden, within a cartouche, probably 16th/17th century, *11cm wide, 7cm deep, 10cm high*; and a Medieval carved limestone mask head corbel of a king, *14cm wide, 13.5cm deep, 13cm high, the head of the king: 10cm wide, 5cm deep, 10cm high (3.5in wide, 1.5in deep, 3.5in high) (3)*

£600 - 900

€710 - 1,100

US\$780 - 1,200

Saint Edmund, also known as Edmund the Martyr and Edmund of East Anglia, was king of East Anglia from about 855 until his death in 869 when it is said he was killed by the Vikings after refusing to denounce his Christian faith.

50 TP

A ROMANESQUE STYLE CARVED LIMESTONE ARCHITECTURAL PANEL FRAGMENT, TOGETHER WITH A PAIR OF SIMILAR STYLE CARVED MARBLE ACANTHUS LEAF CAPITALS

The panel fragment, probably French, 12th century, the capitals, possibly Italian and of a later date

The panel carved in relief, depicting a bird between two cornucopia, the capitals carved with scrolling leaves on three sides, the fourth side with unfinished carved scrolls, *the fragment: 27cm wide (10 1/2in wide), the capitals: 22.5cm wide, 24.5cm deep, 20.5cm high (8 1/2in wide, 9 1/2in deep, 8in high) (3)*

£800 - 1,200

€950 - 1,400

US\$1,000 - 1,600

51

A MATCHED PAIR OF BRASS PRICKET CANDLESTICKS

Probably Dutch or Flemish, 16th century

The dish drip pans on slender banister and knopped turned supports and domed circular base, *10cm wide, 10cm deep, 31.5cm high (3 1/2in wide, 3 1/2in deep, 12in high) (2)*

£500 - 700

€600 - 830

US\$650 - 910

52

A GERMAN BRASS ALMS DISH

Nuremburg, 16th century

With repousse work and stamped decoration, the centre decorated with a naïve image of Adam and Eve in The Garden of Eden flanking The Tree of Knowledge entwined by the Serpent, enclosed with old Germanic writing within a folded rim, *31.5cm wide, 3cm deep, 31.5cm high (12in wide, 1in deep, 12in high)*

£500 - 700

€600 - 830

US\$650 - 910

A comparable 16th century Nuremburg brass alms dish decorated with Adam and Eve by the Tree of Knowledge was sold at Christie's, London, 30 November 2010, lot 20.





48

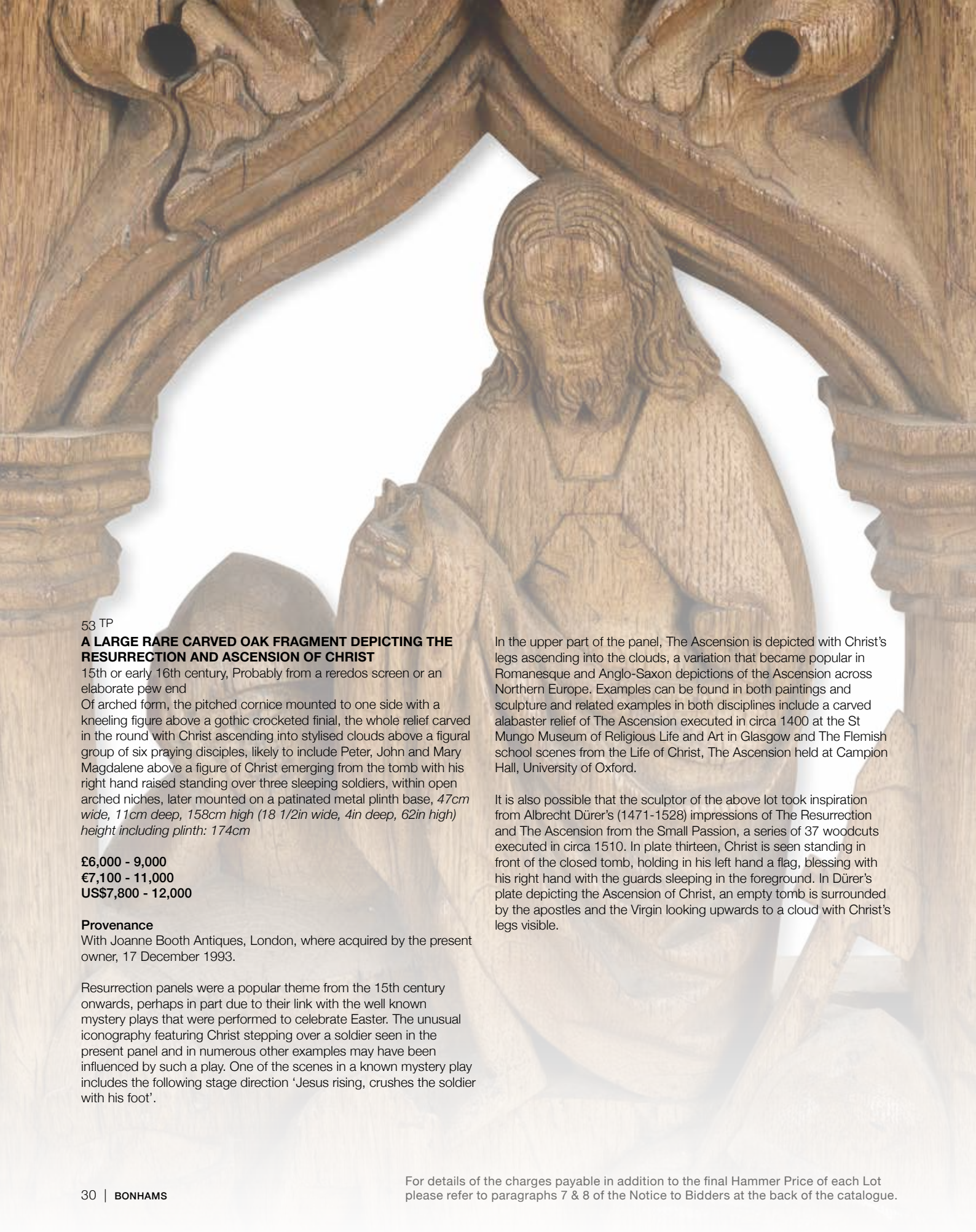


49



50





53 TP

A LARGE RARE CARVED OAK FRAGMENT DEPICTING THE RESURRECTION AND ASCENSION OF CHRIST

15th or early 16th century, Probably from a reredos screen or an elaborate pew end

Of arched form, the pitched cornice mounted to one side with a kneeling figure above a gothic crocketed finial, the whole relief carved in the round with Christ ascending into stylised clouds above a figural group of six praying disciples, likely to include Peter, John and Mary Magdalene above a figure of Christ emerging from the tomb with his right hand raised standing over three sleeping soldiers, within open arched niches, later mounted on a patinated metal plinth base, *47cm wide, 11cm deep, 158cm high (18 1/2in wide, 4in deep, 62in high) height including plinth: 174cm*

£6,000 - 9,000

€7,100 - 11,000

US\$7,800 - 12,000

Provenance

With Joanne Booth Antiques, London, where acquired by the present owner, 17 December 1993.

Resurrection panels were a popular theme from the 15th century onwards, perhaps in part due to their link with the well known mystery plays that were performed to celebrate Easter. The unusual iconography featuring Christ stepping over a soldier seen in the present panel and in numerous other examples may have been influenced by such a play. One of the scenes in a known mystery play includes the following stage direction 'Jesus rising, crushes the soldier with his foot'.

In the upper part of the panel, The Ascension is depicted with Christ's legs ascending into the clouds, a variation that became popular in Romanesque and Anglo-Saxon depictions of the Ascension across Northern Europe. Examples can be found in both paintings and sculpture and related examples in both disciplines include a carved alabaster relief of The Ascension executed in circa 1400 at the St Mungo Museum of Religious Life and Art in Glasgow and The Flemish school scenes from the Life of Christ, The Ascension held at Campion Hall, University of Oxford.

It is also possible that the sculptor of the above lot took inspiration from Albrecht Dürer's (1471-1528) impressions of The Resurrection and The Ascension from the Small Passion, a series of 37 woodcuts executed in circa 1510. In plate thirteen, Christ is seen standing in front of the closed tomb, holding in his left hand a flag, blessing with his right hand with the guards sleeping in the foreground. In Dürer's plate depicting the Ascension of Christ, an empty tomb is surrounded by the apostles and the Virgin looking upwards to a cloud with Christ's legs visible.



(reverse)



54

54

A 17TH CENTURY CARVED OAK FIGURAL GROUP

Probably North German and an allegorical group depicting Charity. Carved in relief, the two female figures holding hands, the younger maiden visibly helping and older lady within a rocky landscape surmounted by a small pitched building and a sleeping figure, with traces of green paint and gesso to the reverse, 28cm wide, 8cm deep, 41cm high (11in wide, 3in deep, 16in high)

£1,500 - 2,000

€1,800 - 2,400

US\$1,900 - 2,600

Provenance

With A & E Foster, Buckinghamshire, where acquired by the present owner, 19 January 1995.

55

A LATE MEDIEVAL CARVED OAK FIGURAL PANEL DEPICTING THE ANNUNCIATION

Late 15th/early 16th century

The seated Virgin and Archangel within an arcaded background, later mounted within a carved frame, together with a late 15th relief carved oak figural panel, probably depicting St Philomena, one arm resting on an anchor within a scrolling border, 38cm high, 29cm wide, The Annunciation: 35.5cm wide, 3cm deep, 41.5cm high (13 1/2in wide, 1in deep, 16in high) (2)

£600 - 900

€710 - 1,100

US\$780 - 1,200

56

A 17TH CENTURY CARVED AND GESSO STAINED WOOD FIGURE OF A KNEELING MAIDEN

Clad in folded drapery and holding two trumpet-shaped vessels, the base carved with a cartouche centred by a two-headed humped beast crest, carved in relief, 24cm wide, 29cm deep, 53cm high (9in wide, 11in deep, 20 1/2in high)

£600 - 800

€710 - 950

US\$780 - 1,000

57

A 16TH CENTURY FLEMISH CARVED OAK FIGURE OF A ST ANTONY

Facing forward, his left hand holding a book, his right hand lacking, mounted on a rusticated oval plinth, with a pig wearing a bell to his side, with traces of original polychrome decoration, 24.5cm wide, 15cm deep, 61.5cm high (9 1/2in wide, 5.5in deep, 24in high)

£2,000 - 3,000

€2,400 - 3,600

US\$2,600 - 3,900

55



St Antony was the founder of monasticism and lived in solitude in the desert where he suffered from hallucinations ('temptations'). The pig was bred by Antonine monks and its lard used as a remedy for erysipelas, a disease known as 'St Anton's Fire'. The bell round its neck was to drive off evil spirits.

58

A FRENCH CARVED OAK FIGURAL GROUP OF THE CROWNED VIRGIN AND CHILD

14th century

The Virgin holding her right hand out in clasped position, the Christ child with right hand raised with the benediction sign, with traces of original polychrome decoration, on a plinth base, 24cm wide, 16.5cm deep, 73cm high (9in wide, 6in deep, 28 1/2in high)

£2,000 - 3,000

€2,400 - 3,600

US\$2,600 - 3,900

Provenance

With Joanna Booth, London, where acquired by the present owner, 5 June 1998.

59

A RARE PAIR OF ELIZABETHAN ARCHITECTURAL RELIEF CARVED OAK THREE-QUARTER PORTRAIT BUST TERMS

Late 16th century

Of a lady and gentleman; the lady wearing an attifet, with heart-shaped crescent at the forehead, a high ruff and holding a flower, the gentleman with flowing hair and deep ruff also holding a flower, both on moulded plinth bases, probably originally from a bedhead, 12.5cm wide, 5.5cm deep, 31.5cm high (4 1/2in wide, 2in deep, 12in high) (2)

£600 - 900

€710 - 1,100

US\$780 - 1,200

Provenance

With Suffolk House Antiques, where acquired by the present owner, 11 July 2008.

It is difficult to identify the sitters with any certainty as the clothes and hair style were fashionable during the 1590's, but the couple are obviously significant. The flower is possibly a rose which would imply the figure is Elizabeth I.



56



57



58



59





60 (detail)

60 •

BOOK OF HOURS, USE OF ROME

Hore dive virginis Marie secundum verum usum Romanum, PRINTED ON VELLUM, text in Latin, 109 leaves, 26 lines, gothic type, printed in red and black, with capitals and spaces heightened in liquid gold on alternate blue and red backgrounds, printer's device on title and on verso of final leaf, 19 large woodcuts including Anatomical Man, woodcut borders and smaller woodcuts in the text, opening leaf soiled with slight abrasion, manuscript annotations (Latin and Italian) on final 2 blanks, eighteenth century red morocco gilt, arms of Pope Gregory XVI on covers, a few abrasions [USTC 182866; Bohatta 856], 8vo (180 x 125mm.), Paris, Thielman Kerver, 17 June 1508

£2,000 - 4,000

€2,400 - 4,800

US\$2,600 - 5,200

61 •

BOOK OF HOURS, USE OF ROME

Hore divine virginis Marie secundum usum Romanum, ILLUMINATED AND PRINTED ON VELLUM, 28 lines within red and gold border, 88 leaves, gothic letter, with capitals and spaces heightened in liquid gold on alternate blue and red backgrounds, 10 full-page illuminated woodcuts heightened in gold (borders a little oxidised), numerous border decorations or smaller woodcuts also illuminated, printer's device on verso of last leaf, late eighteenth/early nineteenth century morocco gilt, tooled with fleur-de-lys, a.e.g. with floral decoration, rebound [USTC 144904], 8vo, [Paris], Egdii et Germain Hardouyn, [1518]

£5,000 - 8,000

€6,000 - 9,500

US\$6,500 - 10,000

ILLUMINATIONS: f.1 Hercules pursuing Nessus and Deianira; f.1v Anatomical Man; f.11r St John in Patmos; f.16v The events at Gethsemane; f.46r Nativity; f.50v The Annunciation to the Shepherds; f.56v The Presentation in the Temple; f.83v David and Bathsheba; f.94r Job on the Dung Hill; f. 132 The Annunciation.

Provenance

Verney Family, bookplate; Bradby Hall, bookplate.



61 (detail)



61 (detail)



62

62

A MEDIEVAL MALVERNIAN ENCAUSTIC TILE, 15TH CENTURY

Inlaid with the Royal arms of England, the shield with four quarterings of lions and fleur-de-lis, set within an octagonal star medallion with leaf spandrels, 14.5cm wide

£700 - 1,000

€830 - 1,200

US\$910 - 1,300

Provenance

With Garry Atkins

An identical Malvern tile is in the British Museum (inv. no.1947,0505.457). This is recorded by Eames, Catalogue of Medieval Lead-Glazed Tiles in the Department of Medieval and Later Antiquities in the British Museum (1980), no.457 and pl.1519.



63

63

A MEDIEVAL MALVERNIAN ENCAUSTIC TILE, CIRCA 1456-1460

Inlaid with a complex design of two heraldic shields bearing the arms of Newburgh impaling Despenser, enclosed within a quarter-circle and with a smaller wheel in the corner, 14.4cm wide

£600 - 800

€710 - 950

US\$780 - 1,000

The arms are part of a series of heraldic shields to be fitted within groups of four quarter tiles. Newburgh represents the ancestral arms of the Earls of Warwick. Sets of these tiles were laid in the floor of the quire and in a sunken chantry and chapel within Great Malvern Priory. Another tile still in situ, known as the 'Leper's Tile', bears the date 1456 which is seventeen years after the deaths of both Richard Beauchamp, Earl of Warwick and his wife Isabel Despenser. It is believed that the quire was rebuilt at that time partly as a memorial to them, with the chantry devoted to prayers for Richard, Isabel and their ancestors. The dates on the wall and floor tiles mean that they were in place prior to the consecration of the altars in 1460. Similar tiles form parts of tiled floors in a number of other churches, and it is possible the same design was also created in tile kilns in Monmouth and Bristol.



64

64

A MEDIEVAL ENCAUSTIC TILE, MALVERNIAN OR POSSIBLY MONMOUTH, EARLY 15TH CENTURY

Decorated in inlaid clay with a heraldic device of a chained bird, probably representing the swan crest of Mary de Bohun, mother of King Henry V, within a simple arcaded border, 13.5cm wide

£600 - 800

€710 - 950

US\$780 - 1,000

Provenance

With Jonathan Horne

This tile design has been attributed to Malvern, but excavations at Monk Street in Monmouth have uncovered a tile kiln suggesting local manufacture. A tile with a similar swan crest is displayed in the South aisle of Monmouth Church. This emblem was used as a badge by Mary de Bohun (1370-1394), the mother of Henry V, who was born in 1386 while Mary was living at Monmouth castle.



65

65

A MEDIEVAL ENCAUSTIC WALL TILE FROM GREAT MALVERN PRIORY, CIRCA 1457-58

One section from a vertical strip of five tiles that depict a fantastic gothic structure, this rectangular panel showing windows and a roof section flanked by spires and surmounted by a heraldic shield bearing sacred emblems of The Passion, *22cm high*

£1,000 - 1,500

€1,200 - 1,800

US\$1,300 - 1,900

Provenance

With Sampson & Horne

Great Malvern Priory was largely rebuilt between about 1440 and 1500. Tile workshops and kilns were established in the precinct east of the priory church in the 1450s, responsible for an estimated 50,000 encaustic tiles. Around 1,300 tiles still survive within the priory,

all dating from this period. Some of the tiles in the Priory feature the dates 1453, 1456 and 1458/9. Altogether there are over 100 different designs, including intricate heraldic motifs designed specifically for the Priory. See Anne Darracott, *The Rebuilding of the Quire of Great Malvern Priory in the 15th Century* (2005).

The present lot is one of a series of large rectangular wall tiles found on the wall facing the north quire aisle and on the gable of the Priory Gatehouse. Others were intended to flank the high altar's reredos. The upper edge of the top tile carries an inscription '36 Henry VI', which equates to the years 1457/1458.

During the nineteenth-century restoration of the church, many of the decorated tiles were re-mounted on the wall to the rear of the high altar, where they remain today. Many duplicates were sold to collectors and a complete strip of five tiles including the present design can be seen in the British Museum's gallery of British Medieval art (inv. no.1856,0627.157).



66

AN ENGLISH MEDIEVAL ANTHROPOMORPHIC JUG, 13TH CENTURY

Attributed to Tyler Hill, near Canterbury, Kent, of baluster shape on a spreading pinched foot, the neck with a pinched lip applied with two 'eyes', the shoulder of the jug applied with two modelled arms with incised hands, a substantial looped strap handle applied at the back, the upper part of the jug with a mottled dark olive-green glaze, 29cm high

£8,000 - 12,000

€9,500 - 14,000

US\$10,000 - 16,000

Provenance

Phillips, 13 June 1984, lot 85

With Jonathan Horne, 1985, published in his catalogue, *A Collection of Early English Pottery*, Part V, no.104

As a keen archaeologist in Kent, Jonathan Horne had excavated many Medieval sites and he learnt to recognise some of the distinctive pottery types. In addition to kiln waste from the site of the pottery near Canterbury, jugs made at Tyler Hill have been discovered on many sites in the south-east, including Maidstone, and in London in particular. Although no other anthropomorphic jug of this precise form has been published as from Tyler Hill, Jonathan felt the profile of this vessel, the sharply fluted thumb-pressed base, the pronounced girth grooves and strong rim taken all together indicate that this jug originated near Canterbury. In addition, when sold at Phillips in 1984 the owners mentioned that it had reputedly been found in 1902 in a well at Barham, near to Canterbury.

In 2010 Jonathan described it as a Tyler Hill jug in his paper, *Triumphs and Tribulations- A Cautionary Tale*, written shortly before his death and published posthumously as a tribute in the journal *'Ceramics in America'* in 2014. Jonathan admired the anthropomorphic features, the rudimentary face decorating the front, and how the potter pinched the base on, leaving his finger marks in the process. He added that the jug was serviceable and provided amusement during use; but the attraction of such early pieces lies in their simple functional shapes, which have never been bettered. Through handling this pot, you can feel the hands and fingers of the person who made it more than seven hundred years ago.





67

67

A MEDIEVAL BORDERWARE JUG, 14TH CENTURY

Probably Surrey, in so-called whiteware, with an angular body and straight neck, decorated with incised grooves, the upper body with a mottled green glaze extending onto the lower part of the neck, a strong thumbprint at the base of the handle and three further impressions spaced around the footrim, 17cm high

£600 - 800

€710 - 950

US\$780 - 1,000

Provenance

With Jonathan Horne



68

68

A MEDIEVAL JUG OF CHEAM WHITEWARE, 14TH-15TH CENTURY

With a biconical body and straight neck with throwing rings, applied with a simple loop handle, the upper body and shoulder with traces of a mottled glaze, 17.6cm high

£400 - 600

€480 - 710

US\$520 - 780

The distinct type of medieval pottery known as 'Cheam ware' is part of the broader tradition of 'Surrey white ware', so called because the clay used becomes whitish when fired. The biconical shape was a standard form made by the many pottery kilns in and around Cheam, using clay dug from pits behind Cheam church and within Seears Park.

69

A NOTTINGHAM MEDIEVAL JUG, 14TH CENTURY

Of slender baluster shape with a broad strap handle and spreading base, the upper part with pronounced throwing rings and a mottled olive green glaze, 35.5cm high

£2,000 - 3,000

€2,400 - 3,600

US\$2,600 - 3,900

Provenance

With Jonathan Horne

This jug shows evidence of kiln adhesion caused during manufacture and also a small section of the footrim appears to have become detached during the firing. It is therefore possible that this was a kiln waster and it may have been recovered close to a kiln site. Another jug of similar size and shape, excavated in Nottingham, was undoubtedly a kiln failure as a split in the side of the vessel appeared during the firing and would have rendered it unusable. This was in the Henry Sandon Collection and had been purchased at Bonhams on 7 September 2005, lot 13. A related baluster jug, dated to the late 13th century was excavated in Bingham and is now in Nottingham Brewhouse Yard Museum, no.NCM-1878-314/8. A jug of similar shape with the addition of a moulded initial on the front, was excavated in Thurland Street in Nottingham, illustrated by Bernard Rackham, *Medieval English Pottery* (1948), pl.63.





70

70

TWO COLOGNE/FRECHEN STONEWARE BELLARMINES (BARTMANNSKRUGS), LATE 16TH CENTURY

The bottles both with wider necks indicative of earlier dates, applied with well-defined bearded masks, one with a smiling mouth, above a single armorial medallion and with a 'tigerware' glaze, the other with three similar applied medallions of a rampant lion within a crowned shield, 19.5cm and 20cm high (2)

£1,000 - 1,500

€1,200 - 1,800

US\$1,300 - 1,900

71

A VALENCIA (MANISES) LUSTRE CHARGER, CIRCA 1470-90

Moulded with a pattern of raised studs and decorated with the well-known 'dot and stalk' pattern in gold lustre, the centre heraldic shield with an owl or hawk displayed, the underside with bold fern leaf ornament, 41.7cm diam

£3,000 - 4,000

€3,600 - 4,800

US\$3,900 - 5,200

Previously a Muslim province or *taifa*, the Kingdom of Valencia was re-conquered by James I of Aragon in the 13th century. Manises became an important centre for ceramic production and both Muslim (Moors) and Christian potters settled here, sometimes working together. The great Islamic invention of lustre decoration was suddenly available in Spain, and was widely exported as wealthy families across Europe wanted to display costly dishes or chargers emblazoned with their armorials and crests. Toward the end of the fifteenth century, the potters in Manises created new shapes derived from contemporary metalwork, with raised studs and ribbing. These splendid dishes were often decorated overall with a 'dot-and-stalk' pattern, which served as a field surrounding a family crest. One of the most exciting features of these early lustre chargers is the decoration on the underside or reverse. The great spirit with which the 'fern leaf' pattern is painted confirms a fifteenth century date for Graham Slater's dish.

Several related chargers are discussed by Anthony Ray in *Spanish Pottery* (2000), p.91 and pp.93-4, nos. 200-203. An example with a moulded border of studs and lustre 'dot and stalk' pattern featured a similar heraldic panel of an owl, as well as identical fern leaf ornament on the reverse, see Christie's, 18 December 2006, lot 15.



71 (two views)





72

A GOOD STAFFORDSHIRE SLIPWARE HONEY POT AND COVER, LATE 17TH OR EARLY 18TH CENTURY

Of globular form with a single, small loop handle at the side, the conical cover with a button knob, decorated with rows of dots in dark slip separated by irregular trailed lines, on a creamy yellow ground, 19cm high (2)

£5,000 - 7,000

€6,000 - 8,300

US\$6,500 - 9,100

The honey pot is a distinctive form in Staffordshire slipware and curiously it has few parallels in delftware or saltglazed stoneware. This splendid example is a rare survivor, retaining its original cover. An example with all-over spotted decoration in similar colouring but lacking its lid was sold by Woolley and Wallis, 19 February 2019. Another with a cover was in the Rous Lench collection, 29 May 1990, lot 91. A marbled honey pot with a cover in the Potteries Museum is illustrated by David Barker and Steve Crompton (2007), p.84 (inv. no.2782).



An Introduction

To English Delftware

What does a collector do when they run out of space in their home to display any more plates? Graham Slater found the answer. He turned his plates sideways, still on their display stands, and realised he could get three times as many on every shelf. The order they were in was important. Graham divided his delftware plates into groups, with similar patterns and characteristics. After all, this is the principal reason for forming a 'Study Collection'. Each of his groups were likely the products of a single maker, and gradually the enormously complicated story of English delftware began to take shape. These pieces neither carry factory nor maker's marks, and different detective work is necessary to try to determine where each piece was made. Graham Slater turned to archaeology, or in his case mudlarking, searching for clues within boxes of shards, and sifting the evidence written into the pages of archaeological reports.

Fragments of delftware were dug up during building work close to former pottery sites in Lambeth, Vauxhall, Mortlake, Southwark, Rotherhithe, not forgetting Ireland, Glasgow, and most recently Lancaster. All the pieces that went wrong during manufacture were thrown away, often tossed into a hole dug in the grounds of the factory or just round the corner. In addition, many tons of discarded kiln waste from potteries situated along the Thames ended up in the river. For more than three centuries the great tides of the Thames churned the pot shards until they washed up on the foreshore, still close to where their kilns used to stand.

Mudlarking for broken pottery gave Graham Slater a remarkable insight- a sixth sense almost- that enabled him to distinguish pieces made in London. It isn't straightforward, for many of the fragments lying in the Thames mud were imports from northern Europe. Delft from the Low Countries, German stoneware and even glass from Venice, the remains of broken vessels used in taverns and homes and tossed without ceremony into the river. All have a story to tell about the trade in pottery and the migration of potters who brought Dutch techniques, shapes and patterns to the delftware factories in nearby Southwark.

The name alone is confusing. Delft, with a capital 'D', is the city in Holland that is synonymous with the tin-glazed pottery that has been made there for five centuries. Dutch 'Delft' was made in the city of Delft and in other centres such as Haarlem and Antwerp. In England the early imports were known as the pottery that came from Delft, and the term 'delftware' was coined to refer to pottery with a tin glaze. Today authors, collectors and auction houses such as Bonhams, take great pains to distinguish between Delft- made in Holland, and delftware, with a small 'd'- the product of British manufactories made in the same way.

Much has been written about the origins of English delftware, how two potters (Andries and Jansen) came from Antwerp and settled, first in Norwich and soon afterwards in London, and how they petitioned Queen Elizabeth I for patents and patronage. Other delftware potters worked in London and some of the earliest floor tiles and chargers that they made are seemingly indistinguishable from their Dutch counterparts. Graham Slater discovered that there are subtle differences and a particular focus of his collecting was the distinctive plates and chargers that show unique English characteristics. Graham was especially interested in hollow-ware shapes—bottles, mugs, posset pots and vessels used in pharmacies and not forgetting tiles. His love of medieval tiles led to an interest in early delftware paving tiles, and he developed a passion for later delftware tiles, especially the printed tiles that are unique to Liverpool. In this there was welcome overlap with the interests of his wife Rosemary, who enjoyed seeking out rare survivors from the celebrated theatrical series of tiles.

The study that defines Graham Slater as a true authority on English delftware is his work on 'Fecundity' dishes, the subject of a paper he gave to the English Ceramic Circle in 1999. Although they featured in many prestigious delftware collections, no one had attempted a classification or proper understanding of the decoration seen on these incredible moulded forms. Graham was fortunate to own one of the finest examples. Using a well-practiced method, he divided all of the published 'La Fecondité' dishes into groups by spreading old black and white photographs out on a table. Looking for similarities and differences, he identified ten different types and attempted a chronology. He was able to show that his incredible dish, previously given to the year 1671, instead had all the features of an example from the 1650s. Graham Slater's work has now given us a new delftware maker- 'WP'. Bonhams is proud to offer in this sale the masterpiece bearing WP's initials, alongside scores of other pieces for new delftware collectors to enjoy just as much as Graham.

John Sandon
March 2025

“The study that defines Graham Slater as a true authority on English delftware is his work on ‘Fecundity’ dishes”





73

OFFERED IN SUPPORT OF ART FUND

Lots 73 to 154

73

AN ENGLISH DELFTWARE APOTHECARY STORAGE JAR OR ALBARELLO, MID-17TH CENTURY

Of cylindrical form with gently splayed base and everted rim, painted in blue with concentric lines between bands of dots and chain-link, 10.8cm high, 13cm diam

£1,500 - 2,000

€1,800 - 2,400

US\$1,900 - 2,600

Provenance

With Kate Bycroft, 1975

Similar geometric designs appear on drug jars of this period in blue or a combination of blue and manganese. A jar of similar profile and proportions was excavated at a depth of 14ft at the Brunswick Hotel in Jermyn Street, London in the 19th century and is in the Victoria and Albert Museum (inv. no.4698-1901). It is rare to encounter a jar of this type fully intact.

74

A VAUXHALL DELFTWARE 'UNION' PLATE, CIRCA 1715

Painted in blue, green and red with a rose and thistle, tied by a red ribbon symbolising the Union, a crown flanked with the royal monogram 'G R', the border with blue banding, 21.6cm diam

£700 - 900

€830 - 1,100

US\$910 - 1,200

Provenance

With Anthony Belton, 1980

Fragments of a very similar plate were excavated on the Vauxhall factory site in Lambeth, see Frank Britton, *London Delftware* (1987), p.70, fig.1. The Act of Union occurred under Queen Anne's reign in 1707 but the production of plates commemorating the Union evidently continued after 1714 when King George I ascended the throne. A similar plate was sold by Bonhams on 2 June 2004, lot 113.

75

AN ENGLISH DELFTWARE DISH, LATE 17TH CENTURY

London or Brislington, of press-moulded lobed form, painted in blue with a Chinese figure seated in a stylised landscape within a tasselled border, 22cm diam

£500 - 800

€600 - 950

US\$650 - 1,000

Provenance

With Garry Atkins, 2003

In his notes, Graham Slater draws a most reasonable comparison with press-moulded dishes attributed to Brislington. A fragment of a lobed dish with tasselled border was excavated at the factory site, illustrated by Michael Archer, *Delftware Chinoiserie at Brislington in the late Seventeenth and early Eighteenth Centuries*, *ECC Trans*, Vol.19, Pt.3 (2007), p.518, fig.22. However, similar fragments were also found by Garner at Lambeth. A related dish in the Victoria and Albert Museum is discussed by Archer, *Delftware* (1997), p.113, A.64 and tentatively attributed to Norfolk House.



74



75

76

A LONDON DELFTWARE 'BLEU PERSAN' DISH, CIRCA 1680-90

Of lobed, moulded form, the all-over deep blue glaze with white tin glaze splashes on the front, *21.8cm diam*

£700 - 1,000

€830 - 1,200

US\$910 - 1,300

Provenance

With Jonathan Horne, 2001

The shape and decoration of this dish is likely to have been copied from French tin-glazed wares from Nevers. A closely related dish from the Sampson & Horne Collection was sold by Bonhams on 28 April 2010, lot 47. Another was in the Longridge Collection, see Leslie Grigsby's Catalogue, vol.2, fig.D177. For an unusual baluster vase with the same decoration see lot 77 in this sale.



76

77

A RARE LONDON DELFTWARE 'BLEU PERSAN' VASE, CIRCA 1680-90

Of exaggerated baluster shape on a spreading ridged foot, the rich blue glaze enlivened with random white splashes, *12cm high*

£1,000 - 1,500

€1,200 - 1,800

US\$1,300 - 1,900

Provenance

Marion and Brian Morgan Collection, Sotheby's, 20 November 1979, lot 24

With Jonathan Horne, 1980

Illustrated and discussed by Michael Archer and Brian Morgan, *Fair as China Dishes* (1977), p.44, item 22, where it was attributed to Lambeth. Delftware shards with dark blue glaze and white splashing have been found at several London factory sites and in Brislington. A larger vase of identical form in the Museum of London was excavated in Summer Street, Blackfriars, see Frank Britton, *London Delftware* (1986), fig.99. A bulbous mug or gorge with identical decoration is illustrated by Michael Archer, *Delftware*, Victoria and Albert Museum catalogue (1997), p.247, C.11.



77



78



78

A LONDON DELFTWARE APOTHECARY SYRUP JAR, DATED 1690

The globular body raised on a spreading foot, applied with a strap handle and a spout with an annular knob, painted in blue with a bold strapwork label inscribed 'S:TUSSILAGIN', and dated '1690' below a fleur-de-lys flanked by pendent tassels, 17.7cm high

£3,000 - 5,000

€3,600 - 6,000

US\$3,900 - 6,500

Provenance

Bishop Nugent Hicks

J W Giles, Sotheby's, 24 October 1972, lot 83

With Jonathan Horne, 1978

Illustrated by Lipski and Archer, Dated English Delftware (1984), p.384, fig.1658A where this is listed alongside six further jars from the same dated set. A total of four syrup jars and three dry drug jars are recorded in Lipski and Archer as nos. 1658 A-F. Dated drug jars bearing this very rare label span a date range 1667-1677 and this seems to have been reintroduced in 1690 for the present, important set. See also the syrup jar with angel's head label also inscribed 'S:TVSSILAGIN', lot 79 in this sale.

79

**A LONDON DELFTWARE APOTHECARY
SYRUP JAR, CIRCA 1680-90**

The generous globular body raised on a spreading foot, the strap handle with a scrolled lower terminal, painted in blue below the spout with a 'ribbon label panel' inscribed 'S TVSSILAGIN', surmounted by an angel's head and outstretched wings, 19.6cm high

£2,500 - 3,500

€3,000 - 4,200

US\$3,200 - 4,500

Provenance

With Alan Milford, 1988

A wet drug jar with songbird label also inscribed for *Syrupus Tussilaginis* or syrup of coltsfoot in the Collection of the Royal College of Surgeons is illustrated by Rudolf Drey, *Apothecary Jars* (1978), p.131, pl.67c. Coltsfoot extract was used for treating coughs and other respiratory ailments.



79

80

**A LONDON DELFTWARE DRUG JAR, CIRCA
1680-90**

Of ovoid shape, painted in blue with a 'ribbon label panel' inscribed 'U:LAURIN' surmounted by an angel's head and its outstretched wings, 18.9cm high

£800 - 1,200

€950 - 1,400

US\$1,000 - 1,600

Unguentum Laurinum was an ointment made from bay leaves and berries. The 'virtues' of such a concoction are extolled in John Pechey's 'The London Dispensatory', published in 1694, where 'It is good to be used in all cold distempers, (wh)ich affect the nerves and joynts, it expels wind'.



80



81

A STRIKING ENGLISH DELFTWARE ADAM AND EVE CHARGER, CIRCA 1670-85

Probably London, painted in blue, green, manganese and ochre, Eve reaching to take an apple from the devilish snake that encircles the tree, as she passes another apple to Adam, a leafy branch protecting his modesty, the foreground with striped 'paths', a yellow line within the blue-dash rim, with a lead-glazed back, 33.5cm diam

£2,500 - 4,000

€3,000 - 4,800

US\$3,200 - 5,200

Provenance

Tristram Jellinek, Sotheby's, 9-10 May 1996, lot 169

With Alistair Sampson, 1997

The development of 'The Temptation' design on blue-dash chargers is well illustrated by the examples in the Fitzwilliam Museum, see Michael Archer's catalogue, Delftware (2013), pp.16-27 and in particular pl.A.23. Archer notes that the subject on English chargers initially derives from a print by Crispijn de Passe the Elder.



Crispijn van de Passe (1574 - 1637)
Image courtesy of Rijksmuseum

82

A LONDON DELFTWARE ROYAL PORTRAIT PLATE, CIRCA 1690

The centre painted in blue with crowned half-length portraits of King William III and Queen Mary, he wearing an ermine-lined robe, flanked by the initials 'W R M', within a tramline border, 22cm diam

£1,000 - 1,500

€1,200 - 1,800

US\$1,300 - 1,900

Provenance

Louis Lipski Collection, Sotheby's, 6 December

1983, lot 600

With Jonathan Horne, January 1984

A very similar plate, probably by the same hand, is illustrated by Anthony Ray, *English Delftware Pottery* (1968), pl.6, no.20.



82

83

AN ENGLISH DELFTWARE OCTAGONAL PLATE, CIRCA 1680

London or Brislington, painted in blue outlined in black with a bird perched among scrolling foliage, within line borders, the rim with stylised swirls and foliate motifs within a black line border, 20.2cm wide

£700 - 1,000

€830 - 1,200

US\$910 - 1,300

Provenance

With Jonathan Horne



83

84

A LONDON DELFTWARE MARRIAGE PLATE, DATED 1688

The centre painted in blue with a wreath encircling the initials and date 'L I M/ 1688', 21cm diam

£700 - 900

€830 - 1,100

US\$910 - 1,200

Provenance

Marion and Brian Morgan Collection, Sotheby's, 20 November 1979, lot 16

Lipski and Archer illustrate this plate alongside an identical example, from the same set, see *Dated English Delftware* (1984), p.56, figs.173 and 173A. The authors draw attention to the significance of the year 1688 in English history, the Glorious Revolution, in their catalogue, *Fair as China Dishes* (1977), p.47. It is likely that this plate simply marks a marriage that took place in that tumultuous year and is of personal significance, rather than politically commemorative.



84

**A LONDON DELFTWARE 'LA FECONDITE' DISH
BY THE POTTER 'WP', CIRCA 1657-59**

Signed on the reverse with the cipher 'WP' and indistinctly dated '16**', moulded after a French pottery prototype with a series of border panels, embossed masks and flower vases, painted in blue, manganese and yellow with green highlights, the central panel moulded with a reclining naked figure representing Fecundity, accompanied by five children or putti, a landscape with a windmill seen beyond pillars in the background and two figures of 'man with a stick' type, a decorative band of scrollwork, tulips, roses and carnations around the cavetto featuring two small portraits at the bottom, the outer border including four oval panels of 'artemisia leaves' and a circular panel at the top painted just in blue with a half-length portrait of a man wearing a 'Puritan Collar', believed to be the Lord Protector, Oliver Cromwell, 48.5cm wide

£30,000 - 50,000

€36,000 - 60,000

US\$39,000 - 65,000

Provenance

Boynton Collection

Hailstone Collection

Sotheby's, 11 February 1931, lot 82

Christie's, 13 December 1938, lot 199

Ridout Collection

Sotheby's, 5 June 1990, lot 324

Literature

Burlington Fine Arts Club Exhibition 1914, catalogue p.67, case D31

Listed in Lipski and Archer, Dated English Delftware, p.44, no.118

English Ceramic Circle Transactions, vol.17, pt.1 1999, col.pl.VI

When Graham Slater acquired this remarkable dish in 1990, he embarked on a journey of discovery. Many celebrated examples are treasured in museums and in private collections but no detailed research had been published. Graham's paper, presented to the ECC at the end of 1997, was pioneering and comprehensive. He reported on forty-one dishes, while up to four further specimens were omitted or have come to light since his paper was completed.

The model is based on a French prototype made in lead-glazed earthenware, such as the example in the Louvre (inv. no.OA.5014). Formerly attributed to Bernard Palissy, it is more likely that other potters in Fontainebleau were responsible. In 1958 Bernard Rackham discovered a Frenchman named Jean Laureau was in London in 1620 to represent the widow of a Fontainebleau potter Jean Barthelemy.





Graham Slater felt it was highly likely that London delftware potters acquired from Barthelemy's estate actual moulds used in France to make these dishes. This would explain why London delftware copies are so exact, and of the same size as the French lead-glazed prototypes.

Graham Slater divided the London dishes into ten distinct groups based partly on date but primarily on different features in the painted decoration. Dates painted on La Fecondité dishes range from 1633 to 1697. Slater placed his dish into Group Six, along with four others. The date appearing on the present lot is, of course, ambiguous as the last two numbers are unreadable. It had been published in the past as dated 1671, but Slater argues conclusively that it has to be earlier. Various decorative details, such as a man holding a stick and a very distinctive style of landscape painted in the distance, place the manufacture of this dish firmly in Southwark in the middle of the seventeenth century. Based on the evidence presented in his paper, Slater shows that this dish must date from circa 1657-59 and not any later.

Three of the dishes in Slater's Group Six are inscribed on the back with the same initials WP. It is likely these initials relate to the maker, and Slater tried to identify a potter working in Southwark whose name was a match. Rhoda Edwards has published a List of London Potters that includes a William Price and a William Pocock, both living in the Parish of St Saviour in Southwark, but to date neither of

these WPs can be directly linked to the nearby pottery at Montagu Place or the Pickleherring Pottery. This dish, and a closely related piece in the museum in Auckland, New Zealand, inscribed with the same initials, show that 'WP' was clearly a very accomplished maker of London delftware.

In his ECC paper, Graham Slater attempted to identify the portraits on his dish. Although tempting to regard the two small panels at the bottom as royal portraits, he concluded they were too small and indistinct to recognise. The half-length portrait in the primary panel at the top is far more detailed, however. The bare-headed man dressed in armour wears what is usually described as a 'Puritan Collar'. Given that the dish dates from around the period of the Commonwealth, an obvious attribution of the sitter comes to mind. Searching at the British Museum's Prints and Drawings department, Slater was directed to likenesses of Oliver Cromwell. The man on this dish has more than a passing resemblance to a print that Slater reproduced in his paper as fig.39. The engraved portrait is loosely after Robert Walker. Here Cromwell is shown in similar dress with a big nose and a bulge in his body armour around his right shoulder. The portrait on the present dish could be said to depict similar features. If so, this dish, and another heavily-misfired La Fecondité dish formerly in the Billington Collection, are probably the only pieces of English delftware with a portrait of Britain's Lord Protector.



86



89



87



88

86

A BRISTOL DELFTWARE 'FARMYARD' PLATE, CIRCA 1720-30

Of 'pancake' profile without a footrim, painted in red, yellow, and blue with a proud peacock standing amongst manganese sponged trees, 22cm diam

£800 - 1,200

€950 - 1,400

US\$1,000 - 1,600

Provenance

With Mercury Antiques, 1991

87

A LONDON DELFTWARE PLATE, CIRCA 1740-50

Of 'Farmyard' type, painted in blue, green and manganese with a swan swimming by a grassy riverbank, encircled by a diamond border, 22.5cm diam

£600 - 800

€710 - 950

US\$780 - 1,000

Provenance

With Jonathan Horne, 2003

88

AN ENGLISH DELFTWARE MARRIAGE PLATE, DATED 1756

Painted in manganese, blue and two tones of green with a bird perched on a branch flowering by a fence, an insect in flight, inscribed 'John Todd & Janet Sim 1756', a foliate panel and lozenge border at the rim, 22.4cm diam

£700 - 1,000

€830 - 1,200

US\$910 - 1,300

Provenance

Celia Hemming Collection

Louis Gautier Collection

Professor F H Garner Collection, Sotheby's, 2 March 1965, lot 56

W M Baron, purchased from the above sale

Illustrated by Lipski and Archer, Dated English Delftware (1984), p.133, fig.593.

89

A LIVERPOOL DELFTWARE PLATE, CIRCA 1750-60

Painted in an attractive polychrome palette in 'Drinkwater' style with a grand house and a tall haystack, the gardens leading down to a river, 22cm diam

£500 - 700
€600 - 830
US\$650 - 910

Provenance

With Jonathan Horne, 1997

The same scene is painted on the exterior of a punch bowl dated 1754 in the British Museum (inv. no.1887,0210.136). Garner and Archer discuss this bowl and the many distinctive features of the 'Drinkwater' style of painting, so-called because of an association with George Drinkwater of Duke Street, Pothouse Lane, see *English Delftware* (1972), p.43 and pl.111.



90

90

AN ATTRACTIVE ENGLISH DELFTWARE LARGE DISH, CIRCA 1750

Fully painted in blue, green, manganese and yellow with an angler seated by fantastical plants, a flying insect above, 35.8cm diam

£800 - 1,200
€950 - 1,400
US\$1,000 - 1,600

Provenance

With Tristram Jellinek, 1987

An almost identical dish or large plate also from the Graham Slater Collection was sold by Sotheby's on 23 October 1968, lot 177.



91

91

AN ENGLISH DELFTWARE LARGE DISH, CIRCA 1755

Painted in blue with a theatrical scene, a finely dressed lady and gentleman promenading below a curious looking tree, the formal border of plants issuing from fences, three trailing branches to the underside of the rim, 35.7cm diam

£800 - 1,200
€950 - 1,400
US\$1,000 - 1,600

Graham Slater noted that the figures on this dish likely represent actors David Garrick and Kitty Clive and that the bizarre tree between them is a stage prop. The couple certainly resemble contemporary theatrical scenes in their composition and costume. A closely related plate, where the scene is reversed is illustrated by Frank Britton, *English Delftware* in the Bristol Collection (1982) p.298, cat.19.23. Another smaller example from the S J McManus Collection was sold by Bonhams on 23 January 2015, lot 524.



92

92

A RARE ENGLISH DELFTWARE CHARGER BOWL, CIRCA 1660-70

Probably Southwark, the deep circular centre within a flanged rim, painted with tulips and carnations in blue, yellow, orange, green and manganese, within a curious chevron rope border in blue and yellow, and a blue dash rim, the underside with a lead-glaze, 31cm diam

£4,000 - 6,000

€4,800 - 7,100

US\$5,200 - 7,800

Provenance

With Tristram Jelinek, 1976

This is a most curious variation on the typical shape of a charger, with an unusual deep centre. Graham Slater noted that there was a bowl of the same shape in Saffron Walden Museum. This pattern of tulips and carnations (or gillyflowers) is discussed by Michael Archer and Brian Morgan, *Fair as China Dishes* (1977), fig.21, where the authors suggest the design derives from Ottoman (Iznik) pottery. Interestingly, a similar border of a rope chevron occurs on the *La Fecondité* dish dated 1659 formerly in the Rous Lench Collection, see Graham Slater's ECC paper (1999), figs.29 and 30 where the present lot is also illustrated.

93

AN EXCEPTIONAL ENGLISH DELFTWARE EQUESTRIAN CHARGER, CIRCA 1680-90

Painted in blue, ochre and turquoise with a mounted soldier, perhaps General Sir Thomas Fairfax, his horse charging between stylised trees on a striped mound within an ochre line and blue-dash border, with a lead-glazed back, 34cm diam

£6,000 - 8,000

€7,100 - 9,500

US\$7,800 - 10,000

Provenance

With Tristram Jelinek, 1976

This dashing figure on horseback has often been identified as General George Monck, first Duke of Albermarle (1608-1670). Michael Archer illustrates an almost identical charger in the Museum of Fine Arts, Boston (inv. no.62.1212), which he suggests depicts General Monck. See Archer, *Victoria & Albert Museum Bulletin*, Vol.4, No.1 (1968). Another very similar charger in the Longridge Collection was sold by Christie's on 11 June 2010, lot 1096, where General Monck, Charles II, James II or the Duke of Marlborough are all listed as possible sitters. However, close comparison with a print after the portrait by Edward Bower, suggests that this series of equestrian chargers depict Monck's contemporary, Sir Thomas Fairfax (1612-1671). Fairfax, arguably the most important general of the British Civil Wars was indeed referred to as 'The Rider of the White Horse', amongst his other epithets.



93

Thomas Fairfax was a complex figure, full of contradictions, as was often the case for those whose military and political careers spanned the tumultuous mid-17th century. He was selected as Lord General of the New Model Army, with Oliver Cromwell as his Lieutenant-General. Fairfax distinguished himself at the decisive Battle of Naseby in 1645, defeating the King's forces. However, he tellingly declined to attend Charles I's trial, nor to sign his death warrant and Fairfax returned to his native Yorkshire to see out the interregnum. Fairfax was recalled to arms by General Monck in 1659 where his formidable military acumen and reputation secured a swift victory and ultimately the restoration of the monarchy. He led the delegation to the Netherlands to urge Charles II's return to claim his throne and in a poignant gesture, Fairfax provided the horse that Charles II rode to his coronation- the foal of the mare Fairfax himself rode at the Battle of Naseby. Rather battered from years of ill-health and battle, Fairfax retired again from public life until his death in 1671.

It is tempting to date this charger within Fairfax's lifetime or even around the time of his death. However, the profile of the charger and certain decorative details such as the distinctive scale-like foliage and 'paths' in the foreground place production in the 1680s. See the charger dated 1685, painted with similar foliate motifs, illustrated by Lipski and Archer in *Dated English Delftware* (1984), p.33, 77. A decade after the deaths of both Fairfax and Monck there was huge public anxiety over the succession and the very continuation of monarchy. The stability so hard-won in the 1640s and 1650s was being tested and renewed expressions of enthusiasm for figures like Fairfax and Monck followed suit. The purpose of the charger was to remember the sacrifices of the great military leaders of the previous generation, to commemorate their victories and to bolster confidence in the monarchy, which was to be turned upside down yet again in the 1680s.



'His Excellencie Sir Thomas Fairfax', woodcut frontispiece engraved by William Marshall after a portrait by Edward Bowers, printed for John Partridge in 'Anglia Rediviva; Englands Recovery', Joshua Sprigge, 1647



94

94

**A LAMBETH (THOMAS MORGAN AND ABIGAIL GRIFFITH)
DELFTWARE BALLOONING PLATE, CIRCA 1785**

Painted in blue, green, manganese and yellow with the ascent of Vincenzo Lunardi's hot air balloon, a building with a fence and tall trees in the foreground, a border of floral festoons suspended from the feathered rim, 25.8cm diam

£800 - 1,200

€950 - 1,400

US\$1,000 - 1,600

When 'The Daredevil Aeronaut' demonstrated his hot air balloon in September 1784, Londoners were enthralled. One of the largest Lambeth potteries was close to the site of Lunardi's ascent and inspired the production of these plates to sate the 'Balloon-mania' of the time. The addition of yellow is an attractive and rare variation.



95

95

AN ENGLISH DELFTWARE SAUCER DISH, CIRCA 1750-60

Probably London, painted in blue and manganese, the centre with a Chinese man on a riverbank, misty mountains in the distance, the wide powder blue border with manganese flowerheads, sgraffito trailing leaves revealing more of the white tin glaze, 22.9cm diam

£500 - 800

€600 - 950

US\$650 - 1,000

Provenance

Hemming Collection

Ragg Collection

Oliver Van Oss Collection

With Jonathan Horne, 1984

This attractive, and indeed celebrated saucer dish was included in both English Ceramic Circle Exhibitions, 1948, no.29 and 1977, no.20. It is illustrated by F H Garner, *English Delftware* (1948), pl.67B, where it was attributed to Lambeth and compared alongside a fluted dish, pl.67A, with a similar powdered border with sgraffito trailing flowers.



96

96

AN ENGLISH DELFTWARE WATER BOTTLE OR GUGLET, CIRCA 1760

Probably Bristol, the globular body painted in blue with European figures promenading along a riverbank by tall trees, others crossing the river in small boats, a town visible on the far bank, an elaborate rococo border with diaper and exuberant scrolls below the flared rim, which is nipped at one side to form a pouring lip, 23.7cm high

£600 - 800

€710 - 950

US\$780 - 1,000

Provenance

With Garry Atkins, 1996

An octagonal tea canister with similar rococo scrollwork decoration from the Olive Collection was sold by Bonhams on 31 January 2019, lot 58. Most English delftware guglets or water bottles do not have a pouring lip.

97

A FINE ENGLISH DELFTWARE SALVER OR TRAY, CIRCA 1755-60

Probably Bristol, of circular shape and raised on three bun feet, fully painted in blue with a 'Bowen style' European landscape, a finely dressed couple and another elegant figure walking under tall sponged trees along a busy waterway, 26.3cm diam

£1,000 - 1,500**€1,200 - 1,800****US\$1,300 - 1,900****Provenance**

With J&B Antiques, Covent Garden

A plate from the Willett Collection, painted in this distinctive style and signed 'Bowen Fecit' was lost in the Alexandra Palace fire of 1873 and subsequently the name of Bowen is forever linked to a manner of painting with European landscapes and sponged trees. Frank Britton illustrates a smaller version of the present, perhaps a teapot stand, see English Delftware in the Bristol Collection (1982), figs 18.25. A pair of salvers attributed to the Redcliff Back Pottery of Richard Frank were exhibited by Sampson & Horne, 2009, cat.09/13.



97

98

THREE ENGLISH DELFTWARE PLATES, CIRCA 1740-60

Painted in blue with panels reserved on a powder manganese ground, one with eight stylised floral panels encircling a central European landscape, a gentleman gazing over his shoulder at a distant town with tall spire, another with a central chinoiserie scene of conversation at a doorway, the third plate with a Chinese figure beside oriental plants and a fence, four fish around the rim, 21.5cm diam (3)

£600 - 900**€710 - 1,100****US\$780 - 1,200****Provenance**

Warren Collection (first mentioned)

With Jonathan Horne, 1991 and 2003 (first and third mentioned)

The first-mentioned plate is probably Wincanton or Bristol, see Frank Britton, English Delftware in the Bristol Collection (1982) for a very similar example. This plate predates the second and third plates, which are more likely to be Liverpool, circa 1750-60. However, Michael Archer attributes a plate almost identical to the example with fish border to London, William Griffith of Lambeth High Street, based on shards excavated by Garner at the site.



98

99

THREE BRISTOL DELFTWARE 'WOOLSACK' PLATES, CIRCA 1755-60

Painted with distinctive pillow-shaped panels on powder manganese grounds, one plate with flowers picked out in blue, green and yellow, the second painted in blue with a Chinese figure holding a banner in a highly stylised landscape, the four subsidiary border panels each with a figure in a sampan, the third plate with another chinoiserie scene in dark blue including a seated fisherman, 22.5cm diam (3)

£700 - 1,000**€830 - 1,200****US\$910 - 1,300****Provenance**

With Jonathan Horne, 1978 (polychrome)



99



100

100

AN ENGLISH DELFTWARE TULIP CHARGER, CIRCA 1700

Attributed to Lambeth (Norfolk House), boldly painted in blue, turquoise and ochre within manganese tramlines, the centre with a tulip and pomegranates, the border with alternating formal leaves and fruit, with a blue dash rim and a lead-glazed back, 34.8cm diam

£2,000 - 3,000

€2,400 - 3,600

US\$2,600 - 3,900

Provenance

With John Read, 1996

A closely related charger, with a star motif to the centre in place of formal flowers is attributed to Norfolk House by Michael Archer, see *Delftware* in the Fitzwilliam Museum (2013), A.76.



101

101

AN ENGLISH DELFTWARE OAK LEAF AND FRUIT CHARGER, LATE 17TH CENTURY

Painted in a pleasing palette of blue, mottled green, ochre, red and manganese with variegated oak leaves interspersed with berries and other stylised foliate motifs, within tramline borders and a blue-dash rim, with a tin-glazed back, 33.5cm diam

£1,500 - 2,000

€1,800 - 2,400

US\$1,900 - 2,600

Provenance

With Anthony Belton, 1974

A design interpreted from Montelupo maiolica, probably by way of the Netherlands, Leaf and Fruit chargers continued to develop in English delftware from the mid-17th century until about the 1730s when the palette and style becomes increasingly tighter and more formulaic. A charger in the Fitzwilliam Museum of the same profile and related design as the present lot is attributed to London, last quarter of the 17th century, see Michael Archer, *Delftware* (2013), A.75. Two later Bristol chargers are included as A.77 and A.78.

**AN IMPORTANT ENGLISH DELFTWARE
GLASS-BOTTOMED TANKARD, DATED 1791**

Probably Lambeth, of cylindrical form, the flared base accommodating a glass bottom, finely painted in blue with the arms of the Worshipful Company of Tylers and Bricklayers, the motto 'In God is all our trust' inscribed in black above the initials and date 'I W 1791', this flanked by an detailed scene of two men building a multi-storeyed house, one attending to scaffolding, the other laying bricks, the other side of the tankard with a huntsman aiming his rifle at birds in flight, two alert hounds beside him, the handle with a thumbrest and trailing foliate decoration, the rim edged in reddish-brown, 14.6cm high

£4,000 - 6,000
€4,800 - 7,100
US\$5,200 - 7,800

Provenance

With Anthony Belton, 1980

In researching his tankard Graham Slater corresponded with the Worshipful Company of Tylers and Bricklayers, who helpfully confirmed three probable candidates for its original owner. In 1791 there were three members of the Company with the initials JW; John Withers of Cheapside, John Watkins of Clothfair and James Woodroffe of Hungerford, Berks. Slater surmised that Woodroffe was the most likely owner noting that both the hunting and building scenes are very obviously set in countryside, not depicting life in the City of London.

The present example belongs to a small group of late 18th century glass-bottomed tankards or mugs thought to have been made by John Brayne of Lambeth High Street. Two such tankards are in the Victoria and Albert Museum. One depicts haymaking and is inscribed 'C H 1785' and the second is dated 1793 and shows two jockeys racing. Both are illustrated by Michael Archer in his museum catalogue (1993), C.25 and C.27 and are most likely by the same hand as the Tylers and Bricklayers tankard. Another related mug painted with the arms of the Worshipful Company of Gardeners and an appropriate scene of gardeners at work, is discussed by Garry Atkins, see *An Exhibition of English Pottery 1650-1800* (1991), item 18.

The Worshipful Company of Tylers and Bricklayers have in their collection a delftware punch bowl painted with the arms of the company and dated 1722, which is thought to have been presented to Joseph Pratt, who was master in 1721-22. The present lot would appear to be a very rare in its depiction of bricklaying in practice.



(two views)





103

103

AN ENGLISH DELFTWARE SPICE JAR, CIRCA 1700-20

Bristol or London, of acorn shape, the loop handles with coiled terminals, painted in blue, red, yellow and green with birds and sponged trees, within dense and vibrant borders, 14.7cm high

£800 - 1,200

€950 - 1,400

US\$1,000 - 1,600

Provenance

With Martyn Edgell, 2013

Sometimes referred to as ginger jars, the intended function of these vessels is unclear. The distinctive, small handles are quite inadequate for carrying and perhaps accommodated string to secure a cover. See a related jar with its cover in the Longridge Collection, illustrated by Leslie B Grigsby (2000), D127. The acorn shape was popular at this date as a turned knob on silver, furniture and wine glasses, see lot 168 in this sale.



104

104

AN ENGLISH DELFTWARE POSSET POT AND COVER, CIRCA 1720-30

Bristol or London, of large size, the bellied form applied with broad strap handles and a S-shaped spout, painted in full polychrome with birds perched in dense foliage and insects in flight, 22.5cm high (2)

£800 - 1,200

€950 - 1,400

US\$1,000 - 1,600

Provenance

Christie's, 4 June 1979, lot 4

The addition of bright yellow to the traditional 'Bristol' palette of red, blue and green is rarely encountered on posset pots. A smaller posset pot of similar form and colour palette from the Longridge Collection was sold by Christie's on 25 May 2011, lot 191.



105

105

A GOOD ENGLISH DELFTWARE PUNCH BOWL, CIRCA 1750-60

Probably Bristol or Wincanton, the exterior painted with colourful peony sprays reserved in four shaped panels on a powder manganese ground exhibiting a curious 'grey' tone, the interior with a peony plant growing by hollow rocks and a fence, a flying insect above, 30cm diam

£800 - 1,200

€950 - 1,400

US\$1,000 - 1,600

Provenance

John Everett Collection

A bowl with the same shaped panels reserved on a 'grey powder ground' is illustrated by Frank Britton, *English Delftware in the Bristol Collection* (1982), p.251, no.15.54. Britton notes that the bowl in Bristol is also powdered within the footrim, similarly to the present lot.

106

AN ENGLISH DELFTWARE FLOWER BRICK, CIRCA 1740

The sides finely painted in blue trekked in black with Aurora seated in her chariot being drawn through the heavens and being adorned with flowers by putti, the ends both with a putto supporting flowers, the numeral '4' painted in blue to the underside of the base, 16.8cm wide

£1,000 - 1,500

€1,200 - 1,800

US\$1,300 - 1,900

Provenance

Louis Lipski Collection, Sotheby's, 1 November 1981, lot 334
With Jonathan Horne



106

107

A LIVERPOOL DELFTWARE SHIP BOWL, CIRCA 1770

Perhaps painted by William Jackson, the interior painted in blue with a brig in full sail, the flags and pennant picked out in red, the sea heightened in green, inscribed 'SUCCESS TO THE THOMAS & HANNAH' and 'JOHN WILSON MASTER' beneath, a formal geometric border to the inside rim, the exterior with a large chrysanthemum flanked by scrolling flowering foliage and a floral spray to the reverse, 23.5cm diam

£1,000 - 1,500

€1,200 - 1,800

US\$1,300 - 1,900

Provenance

With Jonathan Horne, 1981

Whilst the identity of the captain or the ship commemorated on this bowl remain unclear, an English merchant ship by this name of 150 tons was taken by the French privateer Comtesse de Provence in 1779 whilst under the command of Robert Seymour and may be the same vessel. For a discussion of the attribution of the painting of these ship bowls to William Jackson, a distinctive painter active from around 1756 to 1794, see Bernard Watney, 'William Jackson of Liverpool', ECC Trans, Vol.15, Pt.1 (1993), pp.122-33.



107

108

A RARE ENGLISH DELFTWARE CANDLE RECESS, CIRCA 1750-60

Bristol or possibly Liverpool, of upright rectangular shape, the deep arch-shaped recess painted in blue with a statue of Venus and Cupid on a stone plinth, within a border of stylised flowers on a ground of dense scrollwork, 26cm high

£1,500 - 2,000

€1,800 - 2,400

US\$1,900 - 2,600

Provenance

With Tristram Jellinek, 1991

See English Tin-Glazed Tiles by Jonathan Horne (1989), pp.110-113 for a discussion of these rare recessed tiles, which were presumably intended to accommodate a candle or perhaps soap. A wash-basin recess comprised of 48 tiles and four niche tiles of similar type to the present lot was in the Louis Lipski Collection and is now displayed in the Tile Gallery of the Victoria and Albert Museum (inv. no.C.13:1-1980). The four recess tiles are painted with similar classical figures but have powder manganese borders.



108



109

109

AN EXCEPTIONAL EARLY LONDON DELFTWARE WINE BOTTLE, CIRCA 1630-50

Rotherhithe or Pickleherring Pottery, Southwark, of pear shape and very small size with a simple turned neck and loped handle, painted in blue with three panels of stylised foliage separated by pairs of wavy lines, the neck with a border loosely in 'kraak' style, 12.5cm high

£6,000 - 8,000

€7,100 - 9,500

US\$7,800 - 10,000

Provenance

Christie's, 18 June 1984, lot 1

In the catalogue of the Longridge Collection vol.2, p.244, Leslie Grigsby and Michael Archer discuss dated bottles of similar shape, mentioning that while the form was popular in Northern Europe in salt-glazed stoneware, the bottle shape seems not to have been made there in tin-glazed earthenware. London examples were mostly left in the white with simple wine labels and dates, while rare bottles were painted in the manner of Chinese porcelain. The present lot is more primitive than the 'Bird on Rock' pattern associated with the Pickleherring Pottery, although the border pattern seen here painted on the neck is clearly related. Instead there is a possible link between this bottle and the so-called 'kraak' style chargers made at Southwark or Rotherhithe in the second quarter of the 17th century.

110

A LONDON DELFTWARE WINE BOTTLE, DATED 1644

Probably Southwark, of small size, the globular body raised on a small, spreading foot, the strap handle with a pointed lower terminal, inscribed in blue 'SACK 1644' above a curlicue flourish, 13.2cm high

£3,000 - 4,000

€3,600 - 4,800

US\$3,900 - 5,200

Provenance

Marion and Brian Morgan Collection

With Jonathan Horne, 1983

Illustrated by Michael Archer and Brian Morgan, *Fair as China Dishes* (1977), p.30, item 11. Also illustrated by Lipski and Archer, *Dated English Delftware* (1984), p315, no.1290.

“...and so to the Dolphin...there we
did drink a great quantity of sack
and did tell many merry stories,
and in good humours we were all.”

Samuel Pepys' diary, 14 November 1660.



110

111

**A LONDON DELFTWARE WINE BOTTLE,
DATED 1643**

Probably Southwark, the globular body raised on a small, spreading foot, the strap handle with a pointed lower terminal, inscribed in blue 'CLARET, 1643' above a curlicue flourish, 16.3cm high

£2,000 - 3,000

€2,400 - 3,600

US\$2,600 - 3,900

Provenance

With Denys Cowell, 1978

A bottle possibly painted by the same hand, inscribed 'WHIT 1643', is illustrated by Lipski and Archer, *Dated English Delftware* (1984), p.323, no.1282.



111



112

112

A LONDON DELFTWARE OCTAGONAL PLATE, CIRCA 1680

Thickly potted with a moulded underside, painted in manganese with blue washes, with the same seated Chinese figure repeated three times, among highly stylised rocks or plants, 19.4cm wide

£600 - 800

€710 - 950

US\$780 - 1,000

Provenance

With Garry Atkins

This is a rare colour combination, and it is also unusual to find three figures placed vertically in this way. For a discussion of octagonal plates in other colourways see Leslie Grigsby's Longridge Collection Catalogue, vol.2, nos. D110-D112.



113

113

AN ENGLISH DELFTWARE INSCRIBED PLATE, DATED 1704

Brislington or London, of flat profile, painted in two tones of blue with formal plants inscribed 'S H 1704', the narrow rim with a loop, dot and dash border, 21.7cm diam

£600 - 800

€710 - 950

US\$780 - 1,000

Provenance

With Jonathan Horne, 1979

Illustrated by Lipski and Archer in Dated English Delftware (1984), p.68, fig.242. A remarkably similar formal flower composition, with the distinctive seven dotted stars appears on a press-moulded dish attributed to Brislington, see Michael Archer's Delftware Chinoiserie at Brislington in the late Seventeenth and early Eighteenth Centuries, ECC Trans, Vol.19, Pt.3 (2007), p.514, fig.15. Fragments with similar borders have also been excavated at London factory sites.



114

114

AN ENGLISH DELFTWARE POSSET POT, CIRCA 1690

Probably Brislington, of bellied form, the strap handles with rolled lower terminals, painted in blue with highly stylised chinoiserie landscapes, including two seated Chinese figures, one holding a tall vase, 12.2cm high

£500 - 700

€600 - 830

US\$650 - 910

Provenance

With Jonathan Horne, 1979

While this style of painting was also popular in London, the strong bluish-green tint to the glaze points to a Brislington origin for this posset pot.

115

A PAIR OF ENGLISH DELFTWARE OCTAGONAL PLATES, CIRCA 1680

Probably London, thickly moulded with slightly concave edges, both painted in two shades of blue with seated Chinese figures in much-stylised landscapes, the same figure repeated three times on each plate, 19.3cm wide (2)

£1,000 - 1,500

€1,200 - 1,800

US\$1,300 - 1,900

Purchased as a pair in March 1992, Graham Slater was pleased to think that these had always been together and could fairly be described as such.



115

116

AN ENGLISH DELFTWARE CHARGER, CIRCA 1680-1700

Probably Brislington, painted in two tones of blue with a stylised Chinese figure standing in a fantastical landscape, with a tramline border, with a lead glazed back, 34.4cm diam

£600 - 1,000

€710 - 1,200

US\$780 - 1,300

Provenance

With Jonathan Horne, 2002

The same dotted decoration found below the seated figure appears on shards excavated by W J Pountney at Brislington in 1914. See Michael Archer, *Delftware Chinoiserie at Brislington in the late Seventeenth and early Eighteenth Centuries*, ECC Trans, Vol.19, Pt.3 (2007), p.520, fig.27. The lead-glazed back indicates a reasonably early date.



116

117

AN ENGLISH DELFTWARE POSSET POT, CIRCA 1680-90

London or Brislington, the cylindrical body applied with twin scrolled handles and a tubular spout, painted in blue with Chinese figures amongst plants and rockwork, a particularly resplendent gentleman to the reverse holding a fan, 10.6cm high

£700 - 900

€830 - 1,100

US\$910 - 1,200

Provenance

With Jonathan Horne, 2000



117



118

118

A LONDON DELFTWARE GORGE OR MUG, CIRCA 1675-90

Globular with a short cylindrical neck and thick looped handle, painted in blue with formal flowers and insects, a berry border around the rim, *9.4cm high*

£2,500 - 3,500

€3,000 - 4,200

US\$3,200 - 4,500

Provenance

Louis Lipski Collection, Sotheby's, 1 March 1982, lot 429
With Jonathan Horne, June 1983

A closely related gorge in the Museum of London was excavated in Poultry, see Frank Britton, *London Delftware* (1986), p.137, no.103.



119

119

AN ENGLISH DELFTWARE SMALL MUG, LATE 17TH OR EARLY 18TH CENTURY

Of inward tapering cylindrical shape with a moulded line below the rim and slightly everted footrim, the thin loop handle with a turned up lower terminal, painted in dark blue outlined in black with formal foliage on a dotted ground, an irregular chain border at the rim, *8.8cm high*

£1,500 - 2,000

€1,800 - 2,400

US\$1,900 - 2,600

Provenance

Louis Lipski Collection, Sotheby's, 1 March 1983, lot 431
With Jonathan Horne, August 1984

This is an unusually small example of a form which is recorded with dates from the end of the 17th and early part of the 18th century. Related decoration is more usually seen on posset pots.

120

AN ENGLISH DELFTWARE MUSTARD POT AND COVER, CIRCA 1730

Probably Bristol or Brislington, of shouldered cylindrical form, the loop handle with a kick at the lower terminal, painted in blue, red and green with stylised plants and blue line borders, 7.3cm high

£600 - 800

€710 - 950

US\$780 - 1,000

Provenance

With Tony Belton, 1982

Mustard pots in delftware are scarce. One such example lacking its cover was in the Sampson & Horne Collection, sold by Bonhams on 28 April 2010, lot 116.



120

121

A VERY RARE ENGLISH DELFTWARE PLATE, CIRCA 1740

Probably Bristol, freely painted in red, blue and green with a smoking bottle kiln before a small house and fences, 22.8cm diam

£800 - 1,200

€950 - 1,400

US\$1,000 - 1,600

Provenance

With Garry Atkins, 1994

A plate painted with a very similar design in blue is illustrated by Michael Archer, Delftware in the Fitzwilliam Museum (2013), p.97, no.B25. Others were sold by Bonhams on 10 September 2003, lot 38 and 12 November 2014, lot 17 (part). It is exceptionally rare to find a scene such as this in polychrome. For a depiction of a bottle kiln on a flower brick, see lot 122 in this sale.



121

122

A RARE ENGLISH DELFTWARE FLOWER BRICK, CIRCA 1750

Painted in blue with harbour scenes to both sides, depicting elaborate castle-like buildings on the shore before sailing boats, each end unusually depicting a smoking bottle kiln flanked by trees, 14cm wide

£800 - 1,200

€950 - 1,400

US\$1,000 - 1,600

Provenance

With Jonathan Horne, 1982

It is highly unusual to find a flower brick depicting bottle kilns, and the present example may be unique. For similar depictions of kilns on other delftware items, see lots 121 and 150 in this sale.



122 (two views)



123

123

A LONDON DELFTWARE TULIP CHARGER, CIRCA 1680

Painted in attractive bright colours, four tulips and carnations growing from a grassy mound, the flowerheads picked out in blue, ochre and pale manganese interspersed with slender green leaves, the blue-dash rim with a yellow line, with a lead-glazed back, 33cm diam

£1,500 - 2,000

€1,800 - 2,400

US\$1,900 - 2,600

Provenance

With Anthony Belton, 1990

The same unusual arrangement of two tulips instead of a single central flower can be seen on a charger from the Olive Collection sold by Bonhams on 31 January 2019, lot 69.



124

124

A BRISLINGTON DELFTWARE TULIP CHARGER, CIRCA 1720

Of small size, painted in blue, green, yellow and reddish-brown with a formal arrangement of tulips and seed pods growing from a grassy mound, a border of concentric blue and yellow lines below a blue dash rim, with a tin-glazed back, 28.8cm diam

£1,200 - 1,800

€1,400 - 2,100

US\$1,600 - 2,300

Provenance

With Anthony Belton, 1981

A similar small charger was sold by Bonhams on 14 December 2023, lot 233.



125

125

AN ENGLISH DELFTWARE SMALL CHARGER, LATE 17TH CENTURY

London or possibly Brislington, painted in blue with a Chinese figure holding a flag or banner and standing in a highly-stylised landscape, within a tramlane border, 27cm diam

£500 - 800

€600 - 950

US\$650 - 1,000

Provenance

With Garry Atkins, April 2000

While the pattern was much used in London, the thick tin glaze on the reverse of this charger is more characteristic of early Bristol or Brislington examples.

126

AN ENGLISH DELFTWARE ADAM AND EVE CHARGER, CIRCA 1680-1700

Probably Brislington, painted in manganese, blue, turquoise and ochre, a highly stylised tree bearing bright fruit, Eve offering one to Adam, the serpent coiled amongst the branches between them, the pair flanked by tall blue plants, a manganese tramline border below the blue dash rim, with lead-glazed back, 34cm diam

£2,000 - 3,000

€2,400 - 3,600

US\$2,600 - 3,900

Provenance

With Peter Bell, 1977

This charger shares many distinctive features with one in the Fitzwilliam Museum, illustrated in Michael Archer's catalogue (2013), A.28. Dr Glaisher noted that the painting of Adam and Eve was more sophisticated than usual, 'there being some character in the faces', which can also be argued with the present lot and with the figure of Adam in particular.



126

127

A BRISTOL DELFTWARE ADAM AND EVE CHARGER, CIRCA 1730-40

Probably Limekiln Lane, boldly painted in blue, green, yellow and red with 'The Temptation', Eve offering forbidden fruit to Adam, the striped serpent in the bough of the tree above, further sponged trees and a fence in the foreground, the border with alternating blue dashes and circles, the back with thin tin glaze, 35cm diam

£1,500 - 2,000

€1,800 - 2,400

US\$1,900 - 2,600

Provenance

With Tony Belton, 1982

During the 1720s and 30s the depiction of Adam and Eve becomes more crude and somewhat debased. The present lot has an unusual geometric border, not strictly a blue-dash rim. Graham Slater also noted a peculiar addition to this charger, the garters tied about the knees of Adam and Eve, which somehow emphasise their nakedness.



127



128

128

AN ENGLISH DELFTWARE PILL JAR, CIRCA 1700-20

Of small size and ovoid form, painted in blue with a strapwork label inscribed 'REZIN: IALLAP', surmounted by a basket of fruit and two songbirds, a winged cherub's head and floral swags below, 8.7cm high

£1,000 - 1,500

€1,200 - 1,800

US\$1,300 - 1,900

Provenance

With Bruce Howard, 1996

Resina Jalapium was a resin extracted from the roots of *Jalapium* or *Ipomoea purga* and as the name suggests was used as a method to purge the body of excess humours or waters. Apothecaries would refine it into a white powder which could be made into pills used to treat dropsy or oedema.



129

129

A LONDON DELFTWARE SYRUP JAR, CIRCA 1700-20

Of ovoid shape, painted in blue with a strapwork label inscribed with 'O: MENTHÆ' surmounted by a basket of fruit flanked by songbirds, an angel's head and pendent floral tassels below, the numeral '32' painted in blue to the underside of the base, the spout accommodating a cork stopper, lacking its handle, 18.6cm high

£1,000 - 1,500

€1,200 - 1,800

US\$1,300 - 1,900

Provenance

G Peck & Son Ltd, Chemists, Cambridge

Oleum Menthae or oil of mint 'stops vomiting, and strengthens the stomach, it being anointed therewith', according to The London Dispensatory published in 1694.

Wet drug jars of oviform shape are relatively scarce in English delftware.



130

130

AN ENGLISH DELFTWARE DRUG JAR, CIRCA 1730-40

Of ovoid form, the pale blue glaze painted in blue with an elaborate shell, cherub and angel cartouche inscribed 'U: ALB: CAM', 18cm high

£800 - 1,200

€950 - 1,400

US\$1,000 - 1,600

Provenance

With K Bycroft, 1977

Unguentum Album Camphoratum or camphorated white ointment was made from a mixture of rose oil, wax, lead and camphor, which was applied topically to treat burns and itches.

131

**A LONDON DELFTWARE APOTHECARY
SYRUP JAR, CIRCA 1720-40**

Of globular form on a spreading foot, the broad strap handle with a scrolled lower terminal, painted in blue below the flared spout with a strapwork label inscribed 'O:SAMBUCIN', surmounted by a shell flanked by cherubs with flowers, a winged angel's head and floral swags below, 18.5cm high

£1,000 - 1,500

€1,200 - 1,800

US\$1,300 - 1,900

Provenance

With Aurea Carter, 2005

Oleum Sambucinum was a liniment made by boiling elderflowers and berries in oil. A similar wet drug jar labelled 'O.SAMBUC' from the Collection of the Royal Pharmaceutical Society of Great Britain is illustrated by Briony Hudson (2006), p.225, cat.192.



131 (two views)



132

**A LONDON DELFTWARE PILL SLAB, CIRCA
1785**

Probably Mortlake, of octagonal shape, painted in blue with the full arms of the Worshipful Society of Apothecaries, with unicorn supporters, the motto OPIFERQUE PER ORBEM DICOR in manganese on a scroll below, pierced for suspension, 30cm x 24.3cm

£1,000 - 1,500

€1,200 - 1,800

US\$1,300 - 1,900

Provenance

With Jonathan Horne, 1993

Fragments similar to the present lot were found in the Museum of London's excavations at Mortlake within a context datable to 1775-1800, see Sloane, Hoad, Cloake, Pearce and Stephenson, *Early Modern Industry and Settlement* (2003). A very similar example from the S J McManus Collection that was inscribed in diamond point on the reverse 'J Butler 1785' supports this date range. It was sold by Bonhams on 12 November 2014, lot 16 and is illustrated by Lipski and Archer, *Dated English Delftware* (1984), p.392, fig.1682.



132



133

FOUR INTERESTING ENGLISH DELFTWARE PLATES, CIRCA 1750-70

Fully painted in blue European landscapes, one with a shepherd conversing with a lady reclining on a rocky outcrop before a 'sponged tree' and ruined arch, one with a couple walking between tall 'sponged trees', the last two with a lady hanging out laundry on the balcony of an elaborate building, with further figures in the foreground, 22-23cm diam (4)

£800 - 1,200

€950 - 1,400

US\$1,000 - 1,600

Provenance

With Jonathan Horne, 1979 (one plate)

One of the last mentioned plates exhibited at the BADA 1979 exhibition, Bristol Museum and Art Gallery, no.96. A similar plate to the first mentioned is illustrated by Frank Britton, *London Delftware* (1986), p.161, no.158 alongside the original source print engraved by Charles Albert de Lespilliez circa 1770, after the drawing by François de Cuvillies. See also Michael Archer, *Delftware* (2013), p.150, no.B106 where two further plates with this scene are attributed to Lambeth (Abigail Griffith).



134

FIVE ENGLISH DELFTWARE PLATES, CIRCA 1720-50

All probably London, comprising three plates painted in red, green and blue with a bird perched in a tree flanked by stylised plants, one of these with a ribbon border in blue and the other two with ribbon borders in blue and manganese, together with a plate also painted in red, green and blue but with a bird in flight before a flowering plant, the rim with a border of loops and dashes, and a fifth plate painted in blue, green and manganese with a bird standing between plants, the rim with a formal foliate border in blue and manganese, 19.5-23.2cm diam (5)

£500 - 700

€600 - 830

US\$650 - 910

Provenance

With Mercury Antiques, 1989 (smallest)

With Aurea Carter, 2000 (largest)



135

FOUR ATTRACTIVE BRISTOL DELFTWARE PLATES, CIRCA 1750-60

In the so-called 'Bowen' style, fully painted in blue with extensive European landscape scenes incorporating tall 'sponged trees', one with two ladies walking before a house, one with a lady walking before an obelisk, one with a coastal scene of two figures in a boat before further figures in boats and buildings, the last with three figures in a boat also before distant buildings, 22.3-22.7cm diam (4)

£1,000 - 1,500

€1,200 - 1,800

US\$1,300 - 1,900

Provenance

With Jonathan Horne (first and third mentioned)

With Tristram Jellinek (second mentioned)

With Garry Atkins, 1992 (second mentioned)

The first mentioned plate exhibited at the BADA 1979 exhibition, Bristol Museum and Art Gallery, no.89. A plate from the Willett Collection, signed 'Bowen Fecit' was lost in the Alexandra Palace fire but as a result the name of Bowen is forever linked to a style of painting with European landscapes and sponged trees. For a discussion on the 'Bowen style' and the dating of similar pieces, see Frank Britton, *English Delftware in the Bristol Collection* (1982), pp.276-97.



136

SEVEN INTERESTING ENGLISH DELFTWARE PLATES, CIRCA 1710-30

London or possibly Bristol, with formal floral designs in red, green and blue, within borders of concentric blue lines, the rims with the same distinctive bands of loops and dashes, 22.5cm diam (7)

£600 - 900

€710 - 1,100

US\$780 - 1,200

Provenance

With Garry Atkins (two plates)

Two farmyard plates with similar borders attributed to London are illustrated by Frank Britton, *English Delftware in the Bristol Collection* (1982), p.221, nos.14.5 and 14.6.





137

137

**AN ENGLISH DELFTWARE ROYAL CHARGER,
CIRCA 1690-1705**

Probably London, painted with an equestrian portrait of King William III, depicted in blue, turquoise, manganese, ochre and black, inscribed 'W R', stylised trees and a striped ground within an ochre and blue dash rim, with a tin-glazed back, 35cm diam

£4,000 - 6,000

€4,800 - 7,100

US\$5,200 - 7,800

Provenance

With Jonathan Horne, 1995

Michael Archer suggests that this image derives from an engraved portrait of King Charles I entering Edinburgh, by Cornelis van Dalen, and that the image was used as a template for subsequent kings on delftware. See *Delftware* (1997), p.78, fig.23 for the engraving and A.9 for a related charger inscribed 'K W' for King William. Another charger, the King's steed with the same distinctive 'spiky' manganese mane was sold by Bonhams on 18 April 2012, lot 6.



138

138

**AN ENGLISH DELFTWARE ROYAL CHARGER,
CIRCA 1689-94**

Probably London, painted in manganese outline and coloured in dark blue and ochre with full-length portraits of King William III and Queen Mary II, titled 'W M R', flanked by copper-green sponged trees, a manganese tramline border inside the rim, with a lead-glazed back, 33.5cm diam

£3,000 - 5,000

€3,600 - 6,000

US\$3,900 - 6,500

Provenance

With Denys Cowell, 1963

A similar charger in the British Museum (inv. no.1960,0204.1) bears the initials 'K' and 'Q' for King and Queen. Another related charger painted with the single figure of the King was possibly made after the death of Queen Mary in 1694 and was sold by Bonhams on 10 September 2008, lot 158.



139

A FINE ENGLISH DELFTWARE ROYAL CHARGER, CIRCA 1714

Painted in blue, green, red and yellow with a standing portrait of King George, inscribed 'G R', the monarch depicted in full regalia, holding the sceptre and orb, between sponged trees, with a blue dash rim, a thin tin glaze to the reverse and several elliptical workman's marks in blue, 34cm diam

£6,000 - 8,000

€7,100 - 9,500

US\$7,800 - 10,000

Provenance

With Jonathan Horne, 1999

This charger most likely depicts King George I in coronation garb but the identification of royal portraits on delftware is not straightforward. Evidently, a similar standing figure was used to represent King George II, see the charger inscribed 'G II R' sold by Christie's, 27 February 1989, lot 148. Michael Archer discusses the dating of these portrait chargers in the ECC Transactions, Vol.11 Pt.2 (1982), p.116. See Pl.50(f) for a related charger in the Hall Warren Collection at the Ashmolean.



(two views)



140

**A FINE AND RARE ENGLISH DELFTWARE GORGE OR MUG,
CIRCA 1620-30**

London or possibly Norwich, with a globular body and cylindrical neck, the loop handle flat on the inside, on a small turned foot, painted in dark blue with two large inverted oak leaves flanking a heart-shaped panel on the front, the neck with a row of dots between concentric lines, 12.2cm high

£3,000 - 5,000

€3,600 - 6,000

US\$3,900 - 6,500

Provenance

Professor F H Garner Collection, Sotheby's, 2 March 1965, lot 175
W W Winkworth, purchased at the above sale
With Errol Manners, June 1989

A Museum of London excavation in Norwich found a near-complete mug of similar shape with identical decoration. Graham Slater discussed this significant find with Michael Archer who agreed with a London attribution for Professor Garner's mug. Curiously, two other vessels- a bottle and a barrel-shaped mug- with the same distinctive pattern were recovered from the rear of an apothecary shop in London Street in Norwich, published in *East Anglian Archaeology Report* no.13, 1981, figs. 1501 and 1512. While delftware was first made in England by potters who settled in Norwich, they had moved to London by the time this mug was made early in the 17th century.

141

**AN EARLY SOUTHWARK DELFTWARE
CHARGER, CIRCA 1630-40**

Boldly painted in blue with a central daisy-like floral starburst within a panelled Wanli style border derived from *kraak* dishes of similar date, the underside with a clear lead glaze revealing the coarse texture of the clay, 31.6cm diam

£2,000 - 3,000

€2,400 - 3,600

US\$2,600 - 3,900

Provenance

Jonathan Horne, March 1983, illustrated in his catalogue, *A Collection of Early English Pottery*, Part III, no.54

Chargers of this type were of particular interest to Ivor Noel Hume who discussed these at length in his book *Early English Delftware from London and Virginia*, pp.45-48. These have been designated as the 'Daisy' pattern with a Wanli style border. An example was excavated at Kingsmill plantation in Virginia where it had been broken by an early settler. Graham Slater was interested to note that the clay used for his dish contains red inclusions similar to kiln waste he found in the Thames close to Southwark, confirming an attribution to the Pickleherring pothouse. For other fragments from identical chargers excavated on the Pickleherring site, see Tyler, Betts and Stephenson, *London's Delftware Industry* (2008), p.42, figs.P12-13.



141

142

**AN EARLY LONDON DELFTWARE GEOMETRIC
CHARGER, CIRCA 1670-90**

Boldly painted in blue, orange and green with a central floret alternating with formal leaves, within a looped border between concentric lines, with a lead-glazed back, 32cm diam

£1,500 - 2,500

€1,800 - 3,000

US\$1,900 - 3,200

Provenance

Brian Morgan Collection
With Jonathan Horne, 1983

Illustrated by Michael Archer and Brian Morgan in the exhibition catalogue, *Fair as China Dishes* (1977), fig.7. Morgan notes that an original firing fault or air bubble in the clay has resulted in a small hole but this would not have mattered as the charger was probably intended for display rather than use. Many fragments of related geometric designs have been recovered on kiln sites in Southwark and Rotherhithe and Graham Slater found quantities of shards from such dishes while exploring the foreshore of the Thames.



142



143 (two views)



143

AN ENGLISH DELFTWARE POSSET POT, CIRCA 1685-1700

Of small size, the elaborate handles with corkscrew terminals and serpent tails picked out in turquoise and blue, the body painted with birds and plants in blue trekked in black, a diaper and foliate panelled border below the rim, 10.9cm high

£1,500 - 2,000

€1,800 - 2,400

US\$1,900 - 2,600

Provenance

Lipski Collection, Sotheby's, 17 November 1981, lot 238

Graham Slater described this as a loving cup. Without a spout it may indeed have been intended to function as a wassail cup, rather than for posset specifically. Similar elaborate handle forms can be found on several late 17th century posset pots, including the example from the S J McManus Collection, dated 1695, which was sold by Bonhams on 12 November 2014, lot 9. Two other related examples in the Fitzwilliam Museum, illustrated by Michael Archer (2013), D17 and D26, dated 1681 and 1699 respectively. Both are decorated in blue save for the serpent handles, which are picked out vibrant turquoise, associated with Brislington.

144

TWO ENGLISH DELFTWARE 'MERRYMAN' PLATES, ONE DATED 1721

Comprising a polychrome example inscribed in red '(4) With wine & Merry Jests. 1721', within a blue and green wreath, 22.8cm diam, the other inscribed in blue '2 Leet him do what he can' within a formal cartouche of stylised leaves, the rim with blue line borders, 22cm diam (2)

£1,000 - 1,500

€1,200 - 1,800

US\$1,300 - 1,900

Provenance

Professor F H Garner Collection
Sotheby's, 23 October 1968, lot 152 (dated)
With Archibald Frith Allbrook (dated)
David Zeitlin Collection (dated)
With Jonathan Horne, March 1990 (dated)

Illustrated by Lipski and Archer, Dated English Delftware (1984), p.79, no.313C alongside others from the same original set. Merryman plates were made in sets of six, each with one line from a well-known drinking verse. Dated examples range from 1682 to 1752, illustrating the popularity of the sentiment. A set dated 1734 is illustrated by Frank Britton, London Delftware (1987), p.143 and an earlier one of 1717 by Louis Lipski and Michael Archer, Dated English Delftware (1984), p.76.

145

THREE LIVERPOOL DELFTWARE PLATES AND A DISH, CIRCA 1740-50

Finely painted in blue with landscape scenes, one plate with two European figures seated before a 'liver bird' perched on a branch, one with a robed figure feeding deer by the waterside, a duck swimming in the foreground, the border with four sprays of prunus with a squirrel, and one with a hunting scene depicting an oriental gentleman shooting an arrow at a leaping stag, the rims edged in brown, the dish with an oriental gentleman carrying a bird in a cage and two parrots perched on a shoulder pole, further birds in a tree before him, 21-22cm diam (4)

£700 - 900

€830 - 1,100

US\$910 - 1,200

Provenance

Christie's, 6 December 1982, lot 66 (two figures)
With Jonathan Horne, 1997 (squirrel plate)

Two plates depicting a similar stag hunting scene, both dated 1738, are illustrated by Lipski and Archer, *Dated English Delftware* (1984), p.99, nos.428 and 429.

Roger Massey illustrates the source of the 'Bird Catcher' design seen on the dish or soup plate in this lot, which would appear to be an engraving by William Toms, in John Barrow's *Dictionarium Polygraphicum*, published in 1735. See Massey, *English delftware and the influence of Chinese blue and white porcelain, 1730-50*, *ECC Trans*, Vol.31 (2020), p.41, fig.5.



144



145

146

TWO ENGLISH DELFTWARE PLATES, CIRCA 1750-60

Bristol or possibly Liverpool, with *bianco-sopra-bianco* borders and polychrome centres, one finely painted with two Chinese figures in a landscape, one of whom holds a teapot, the other plate with a most extraordinary riverscape featuring a central hanging rock in bright yellow, 22cm diam (2)

£600 - 800

€710 - 950

US\$780 - 1,000

Provenance

William Harding Collection (second-mentioned)

A similar plate to the first mentioned was in the Henry Sandon Study Collection, Chorley's 18 April 2023, lot 35. For another example see Frank Britton, *English Delftware in the Bristol Collection* (1982), fig.16.37.



146

147

THREE EARLY LONDON DELFTWARE PAVING TILES, CIRCA 1590-1620

Comprising a pair, perhaps from Aldgate Pothouse, painted in polychrome with bird subjects, one with a swan between reeds, the other with a strutting bird, both within roundels in blue and manganese, 13cm, together with a related tile painted with a resting dromedary, the roundel banded in blue alone, 13.6cm (3)

£700 - 1,000

€830 - 1,200

US\$910 - 1,300

Provenance

Bequest in 1985 from the N J Newbury Collection

Graham Slater realised that London paving tiles were much cruder than their Dutch counterparts, as he actively sought complete English examples from Pickleherring or Aldgate. This dromedary tile has significant firing faults and may have been a kiln waster. Various tiles and fragments with related designs have been excavated in London, see Betts and Weinstein, *Tin-Glazed Tiles From London* (2010), pp.98-102, figs.42-61. These include a tile with a standing dromedary found near to the site of the Aldgate Pothouse. An animal tile with identical border and corners to the pair in this lot, attributed to Aldgate, was in the Longridge Collection, Christie's, 25 May 2011, lot 110.



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148

FOUR EARLY ENGLISH DELFTWARE PAVING TILES, END 16TH OR EARLY 17TH CENTURY

A pair of London tiles, possibly Aldgate Pothouse, painted in ochre, green and blue with a dancing bear standing in a roundel, the concentric frames banded in blue and manganese, the corners in blue with a trefoil leaf design, 13cm wide, together with a Southwark tile in colours with a quarter 'Tudor Rose' and strapwork and a 'Renaissance' design tile in blue, possibly a kiln waster (4)

£600 - 1,000

€710 - 1,200

US\$780 - 1,300

A label on the back of one animal tile states that it was removed from a house in Canterbury in 1938.

Excavations have shown that this early tile design with different animal subjects was popular in London. Kiln wasters from Pickleherring and Aldgate and fragments recovered from buildings in London are generally crude and much inferior to their Dutch counterparts. The painted corners on the present pair are unusual, and match an example in the Museum of London recovered from Spitalfields Market. This is illustrated by Betts and Weinstein, *Tin-Glazed Tiles From London* (2010), p.101, fig.55. See also fig.43 for a fragment with a bear-baiting scene found on the site of the City Ditch, very close to the Aldgate Pothouse.

The Tudor Rose tile was excavated by Nigel Mills in 1986 near the Tower of London. This appears to be the most popular tile design made at Southwark, and other examples have been excavated in London from buildings that pre-date the Great Fire. The blue and white Renaissance design tile was formerly in the Louis Lipski Collection and was a gift to Graham Slater from Jonathan Horne. It is similar to tiles recovered by Ivor Noel Hume on the Old Hays Wharf site.



148



149



150

149

SIX RARE ENGLISH DELFTWARE FLOWER VASE TILES, CIRCA 1725-50

One London tile of unusually large size, entirely in blue with carnation corners, 15.3cm wide, a Bristol tile in red, green and blue with 'Quarter Rosette' corners, another from Bristol with a pale manganese ground, and three London tiles with various coloured powder grounds of blue, green and brick red, 12-12.7cm wide (6)

£800 - 1,200

€950 - 1,400

US\$1,000 - 1,600

Provenance

With Jonathan Horne (largest tile and manganese tile)
With Sampson & Horne (green tile)

The manganese-ground tile is illustrated by Jonathan Horne, *English Tin-glazed Tiles* (1989), p.63, fig.343, where it is noted that wasters of similar tiles were excavated at Bristol pottery sites. The very large tile is a curiosity and may be from a single set. Another example is illustrated by Anthony Ray, *English Delftware Tiles* (1973), no.242.

150

TWO RARE ENGLISH DELFTWARE TILES, CIRCA 1740-70

Both with the same scene of a smoking bottle kiln before two houses in a tree-studded landscape, one London, painted in blue, 13cm wide, the other Bristol, painted in manganese, the scene within a circular tramline border and with distinctive flowerheads at the corners, 13.3cm wide (2)

£400 - 600

€480 - 710

US\$520 - 780

Provenance

Louis L Lipski Collection, Sotheby's, 17 November 1981, lot 294 (part) (manganese)
With Jonathan Horne, June 1989 (blue)

Compare the painting styles to the remarkably similar scenes on two tiles respectively attributed to London and Bristol, which are illustrated and discussed by Jonathan Horne, *English Tin-glazed Tiles* (1989), p.46, nos.221 and 222.



151

151

EIGHT ENGLISH DELFTWARE POLYCHROME TILES, CIRCA 1750-75

Including examples in the 'Fazackerley' manner, comprising a Bristol tile with a flower basket and *bianco-sopra-bianco* border, a Bristol tile with a flower vase, another flower vase tile, probably Liverpool, a pair of Bristol tiles with single birds in a simple landscape, a Liverpool tile with a peahen and unusual coloured flower sprig corners, and a pair of Liverpool bird tiles with blue leaf corners, 12.5-13.5cm wide (8)

£1,200 - 1,600

€1,400 - 1,900

US\$1,600 - 2,100

Provenance

With Jonathan Horne (three largest Bristol tiles)

Anthony Ray realised that tiles in the so-called 'Fazackerley' palette were not unique to Liverpool. He illustrates tiles similar to examples in this lot in his book, *English Delftware Tiles* (1973), nos.370-373, 409, 506, 507 and 509. The attribution of similar tiles is also discussed by Jonathan Horne, *English Tin-Glazed Tiles* (1989).



152

152

SIX LIVERPOOL DELFTWARE TILES, CIRCA 1770-80

Printed by Guy Green in black and washed over in various tones of green enamel, the Neoclassical subjects including the Three Graces (E1-9a), a muse with a lyre (E1-7a), the four seasons (E1-10a), Apollo (E1-6a), and Hercules between Vice and Virtue (E1-1), 12-12.5cm wide (6)

£700 - 1,000

€830 - 1,200

US\$910 - 1,300

See Anthony Ray, *Liverpool Printed Tiles*, ECC Trans, Vol.9, Pt.1 (1973), pp.62-63, where these printed tiles are referenced. Ray suggests the design and the ribbon-tie 'frame' on the Hercules between Vice and Virtue tile must derive from the Wedgwood and Bentley plaque with the same subject illustrated at pl.33e.



153

153

SIX LIVERPOOL DELFTWARE THEATRICAL TILES, CIRCA 1777-1780

Finely printed in red by Guy Green with various actors, the diaper borders hung with theatrical masks and instruments, ribbon cartouches titled with the names of each thespian and their particular role, approx 12.6cm wide (6)

£500 - 700

€600 - 830

US\$650 - 910

Provenance

With Jonathan Horne (Mr Lewis and Mr Macklin)

The tile depicting Mary Ann Yates as Jane Shore is a most arresting image from a popular historical tragedy and the only instance where a second figure, a guardsman, is incorporated into the scene. It is taken from Lowndes' *New English Theatre* published in September 1776.

The inscriptions read:

Mrs Mattocks as Princess Catherine

Mrs Bulkey in the Character of Angelina

Mr Macklin in the Character of Sir Gilbert Wrangle

Mrs Yates in the Character of Jane Shore

Mrs Hartley as Lady Jane Grey

Mr Lewis in the Character of Hippolitus



154

TWENTY-FOUR LIVERPOOL DELFTWARE THEATRICAL TILES, CIRCA 1777-80

Finely printed in black by Guy Green with a host of actors and actresses, their names and various roles titled on ribbons in the border of dense diaper hung with theatrical trophies, *approx 12.5cm wide (24)*

£3,000 - 4,000

€3,600 - 4,800

US\$3,900 - 5,200

Provenance

With Jonathan Horne (five tiles)

Nineteen different actors are represented in this collection of tiles, providing a wonderful snapshot of 18th century popular culture. David Garrick is depicted in three separate roles, demonstrating his prominence and range on the stage. The character of Harlequin is represented twice, both times played by Charles Lee Lewes. Presumably Guy Green deemed it good commercial sense to adapt a second print of this actor in a popular and instantly recognisable comedic role. See Anthony Ray, *Liverpool Printed Tiles*, ECC Trans, Vol.9, Pt.1 (1973), pp.64-66, where thirty-six theatrical tiles are listed with various source prints. Most are taken from illustrations included in Bell's *Shakespeare* and *British Theatre* and Lowndes' *New English Theatre*.

The inscriptions read:

Mr Lee Lewes in the Character of Harlequin
Mr Woodward in the Character of Petruccio
Mr Garrick as Don John in the Chances
Mr Lewis in the Character of Douglas
Mr Garrick in the Character of Abel Druggier
Mr Garrick in the Character of Sir John Brute
Mr Macklin in the Character of Sir Gilbert Wrangle
Mr Woodward in the Character of Razor
Mrs Abbingdon in the Character of Estifania
Mrs Hartley in the Character of Imoinda
Mr Wroughton in the Character of Barnwell
Miss P. Hopkins in the Character of Lavinia
Mr Lee Lewes in the Character of Harlequin
Mr King in the Character of Lissardo
Mr Smith in the Character of Lord Townley
Mrs Cibber in the Character of Monimia
Mr Bensley in the Character of Ma]homet
Mr Shuter in the Character of Lovegold
Mrs Yates as Lady Townley
Mr Moody in the Character of Teague
Mrs Barry in the Character of Athenais
Miss Younge in the Character of Zara
Mrs Lessingham in the Character of Ophelia
Mr Macklin in the Character of Shylock



155

**A VERY RARE IRISH DELFTWARE SHELL PICKLE STAND OR
EPERGNE, CIRCA 1760**

Probably Dublin, three tiers formed of seven upturned scallop shell dishes, raised on smaller shells around a central stem washed in dark blue, raised on three peg feet, the shell dishes painted in blue with wispy flowers, *15.2cm high*

£1,200 - 1,800

€1,400 - 2,100

US\$1,600 - 2,300

Provenance

Anthony Belton, 1981

Exhibited by Jonathan Horne, Irish Delftware Exhibition 2000. Larger epergnes are discussed by Peter Francis in *Irish Delftware* (2000), pp.121-23. Although the present lot is not illustrated, Francis describes this example as one of only two smaller epergnes recorded. It is helpful to compare the style of flower painting with that exhibited on the larger example formerly in the Louis Lipski Collection, illustrated as fig.146, which had previously been attributed to Glasgow.





156

156

AN EXCEPTIONALLY RARE SEALED 'SHAFT AND GLOBE' WINE BOTTLE, CIRCA 1660-65

Of dark olive-green tint, the wide bulbous body with angular shoulders and tapering inwards towards the base, the long tapering neck with a prominent string rim positioned below the lip, applied on the shoulder with a circular seal inscribed 'BRAY OF BARING/ TON:' with a Tudor rose, a shallow 'kick up' to the base, 22.2cm high

£2,000 - 3,000

€2,400 - 3,600

US\$2,600 - 3,900

Literature

David Burton, *Antique Sealed Bottles* (2015), p.897

The seal can be attributed to the Bray family of Great Barrington in Gloucestershire, close to the border with Oxfordshire. Bottles bearing this seal would have been owned by Sir Edmund Reginald Bray (died 1688) who married Martha, daughter and sole heir of Peter Humble of Gooshays in Essex. He was knighted by Charles I in 1646. The significance of the Tudor rose is unclear but may represent support for the monarchy in 1660. Only one bottle bearing this seal is recorded by Burton (2015), with the present lot being unrecorded at the time of publication. Four related but slightly later 'Shaft and Globe / Onion' transitional wine bottles of circa 1670-75 bearing seals inscribed 'Bray/ of/ Baring/ ton' are recorded by Burton (2015), pp.897-8, including a magnum example sold by Bonhams on 9 March 2005, lot 15.



157

157

A VERY RARE ARMORIAL SEALED 'ONION' WINE BOTTLE, CIRCA 1690

Of dark olive-green tint, the bulbous body with a short tapering neck and applied string rim, applied on the shoulder with a circular seal moulded with the arms of Rodes, a lion passant between two acorns in bend cotised ermines, on an escutcheon the Red Hand of Ulster, within a beaded border, a deep 'kick-up' to the base, 15.8cm high

£1,000 - 1,500

€1,200 - 1,800

US\$1,300 - 1,900

The seal on this bottle depicts the arms of Rhodes, with the Red Hand of Ulster in the corner indicating a baronet. The Rodes baronetcy was created on 14 August 1641 for Sir Francis Rodes (1595-1646) of Barlborough Hall near Chesterfield, Derbyshire. This bottle would have been commissioned by Sir John Rodes, 4th Baronet (1670-1743), who assumed the baronetcy upon the death of his father in 1675. The seal is unrecorded by David Burton in his catalogue, *Antique Sealed Bottles* (2015).



158

158

A FAÇON DE VENISE BALUSTER WINE GLASS, CIRCA 1685

The funnel bowl with sharply moulded gadrooning to the lower part, set on a teared inverted baluster stem terminating in a basal knob, over a folded conical foot, *14cm high*

£700 - 1,000

€830 - 1,200

US\$910 - 1,300

Provenance

A C Hubbard Jr Collection, Bonhams, 30 November 2011, lot 11
Bonhams, 17 May 2017, lot 8
With Marris Antiques, May 2017

Literature

Ward Lloyd, *A Wine Lover's Glasses* (2000), pp.27 and 29, pl.12



159

159

AN EARLY PROPELLER-KNOPPED WINE GLASS, CIRCA 1690

The waisted bell bowl with seven unusual pincer-gadroons to the base, set on a collar above a rudimentary propeller stem with five pincer 'wings' and a small basal knob, on a folded conical foot, *13.7cm high*

£800 - 1,200

€950 - 1,400

US\$1,000 - 1,600

Provenance

Sotheby's, 25 May 1993, lot 28
Tatton Hewetson Collection, Bonhams, 13 November 2013, lot 2
With Marris Antiques, November 2013

A similar glass is illustrated by Francis Buckley, *A History of Old English Glass* (1925), pl.11b and by W A Thorpe, *A History of English and Irish Glass* (1929), pl.XXVII, no.1.



160

160

AN EARLY WINE OR ALE GLASS, CIRCA 1700

The slightly flared round funnel bowl with wrythen moulding to the lower part, the stem with a teared rib-moulded shoulder knob above a plain section and a teared basal knob faintly moulded with fine flutes, over a folded conical foot, *16.4cm high*

£600 - 800

€710 - 950

US\$780 - 1,000

Provenance

Commander A P Barrow-Green Collection, Bonhams, 21 May 2014, lot 54

With Marris Antiques, May 2014



161

161

A RARE DECEPTIVE HEAVY BALUSTER DRAM OR TOASTMASTER'S GLASS, CIRCA 1710

The thick-walled slightly flared conical bowl on a stem with a wide teared angular knob above a short plain section and basal knob, over a folded conical foot, *12.7cm high*

£700 - 1,000

€830 - 1,200

US\$910 - 1,300

Provenance

With Athelny Antiques, October 2015

Deceptive glasses are more usually seen on inverted baluster stems, so the angular knob on the present example is a rare feature.



162

162

A FINE BALUSTER WINE GLASS, CIRCA 1720

The round funnel bowl with a solid base, resting on a half knob, the stem with an opposing pair of teared balusters separated by a cushion knob, over a folded domed foot, *15.8cm high*

£1,200 - 1,800

€1,400 - 2,100

US\$1,600 - 2,300

Provenance

With Athelny Antiques

A similar glass from the Patrick and Mavis Walker Collection was sold by Bonhams on 1 December 2021, lot 77, and is illustrated by Delomosne and Son in their catalogue of The Seton Veitch Collection (2006), no.10d. Another related example from the James Hall Collection was sold by Bonhams on 17 December 2008, lot 44.



163

163

A GOOD MUSHROOM-KNOPPED HEAVY BALUSTER WINE GLASS, CIRCA 1710-15

The thistle-shaped bowl solid at the base, set on a teared mushroom knob, the tear extending into a basal ball knob, over a folded conical foot, *16.4cm high*

£2,500 - 3,500

€3,000 - 4,200

US\$3,200 - 4,500

Provenance

With Athelny Antiques, June 2014

A similar glass is illustrated by Dwight P Lanmon, *The Golden Age of English Glass* (2011), pp.114-5, no.32 and another from the Patrick and Mavis Walker Collection was sold by Bonhams on 1 December 2021, lot 65. See also that from the Stephen Pohlmann Collection sold by Bonhams on 30 November 2022, lot 13.



164

164

AN EARLY HEAVY BALUSTER GOBLET, CIRCA 1700-10

The conical bowl with a solid base, set on a wide inverted baluster stem enclosing a tear, over a folded conical foot, *17.3cm high*

£1,000 - 1,500

€1,200 - 1,800

US\$1,300 - 1,900

Provenance

With Marris Antiques, May 2013

A similar glass from the James Hall Collection was sold by Bonhams on 17 December 2008, lot 41. Compare also to the example from the Bayreuth Collection sold by Bonhams on 18 June 2024, lot 71.



165

165

A RARE DROP-KNOPPED HEAVY BALUSTER GOBLET, CIRCA 1715-20

The round funnel bowl with a solid base, on a stem with a wide drop knop enclosing a tear extending into a short plain section and basal knop, over a folded conical foot, *18.9cm high*

£1,000 - 1,500

€1,200 - 1,800

US\$1,300 - 1,900

Provenance

Sotheby's, 8 December 1952, lot 84

Walter F Smith Collection, Sotheby's, 4 December 1967, lot 33

With Richard Dennis

With Mallett

With Marris Antiques, October 2015



166

166

A GOOD HEAVY BALUSTER GOBLET, CIRCA 1710

The round funnel bowl solid at the base, on a stem with a wide angular knop containing a central tear extending into the basal ball knop, over a folded conical foot, *20.6cm high*

£1,500 - 2,500

€1,800 - 3,000

US\$1,900 - 3,200

Provenance

With Athelny Antiques, November 2010

A very similar goblet from the Graham Vivian Collection was sold by Bonhams on 1 December 2021, lot 115.



167

167

A BALUSTER ALE OR WINE FLUTE, CIRCA 1720-30

The tall slightly flared conical or trumpet bowl with a solid base, on a stem with a triple annulated knop, above a short plain section containing an elongated tear extending into a basal knop, over a folded conical foot, *20cm high*

£800 - 1,200

€950 - 1,400

US\$1,000 - 1,600

Provenance

Bonhams, 10 June 2003, lot 4

James Hall Collection, Bonhams, December 2008, lot 59

Graham Vivian Collection

With Marris Antiques, March 2017



168

168

A RARE ACORN-KNOPPED SWEETMEAT OR CHAMPAGNE GLASS, CIRCA 1730-40

The broad double-ogee bowl moulded with 'nupt diamond waies' and basal gadroons, set on a double collar above a teared acorn knop and basal knop, over a folded domed foot also with honeycomb moulding, *11.9cm high*

£800 - 1,200

€950 - 1,400

US\$1,000 - 1,600

Provenance

Cranch Collection, Phillips, 4 June 1997, lot 36

Bonhams, 3 June 2009, lot 70

With Marris Antiques, 4 May 2016

A similar glass with a matching cover is illustrated by W A Thorpe, *A History of English and Irish Glass* (1929), pl.LXX, no.3.



169

169

A RARE BALUSTER MEAD OR CHAMPAGNE GLASS, CIRCA 1730-40

The generous panel-moulded cup-shaped bowl on a tall plain stem with a basal knop, the domed foot also panel-moulded, *15.2cm high*

£600 - 800

€710 - 950

US\$780 - 1,000

Provenance

Henry Brown Collection, Sotheby's, 14 November 1947, lot 213 (part)

Tett Family Collection, Guernsey

With Athelny Antiques, August 2012



170

170

A MOULDED STEM CANDLESTICK, CIRCA 1720-40

The generous panel-moulded cylindrical nozzle with an everted rim, the tall stem with a short beaded inverted baluster knop above an octagonal moulded pedestal stem enclosing a central elongated tear, terminating in three graduated collars and a further short beaded inverted baluster knop, over an eight-sided panel-moulded domed foot applied with pyramidal diamonds, *21.8cm high*

£400 - 600

€480 - 710

US\$520 - 780

Provenance

With Scottish Antiques

A pair of similar candlesticks is illustrated by Dwight P Lanmon, *The Golden Age of English Glass* (2011), pp.232-3, no.70.



171

171

A FINE BALUSTER GOBLET, CIRCA 1720-30

The generous bell bowl with a solid base, the stem with a wide triple annulated knop above a solid inverted baluster terminating in a basal knop, over a folded conical foot, *21.8cm high*

£1,000 - 1,500

€1,200 - 1,800

US\$1,300 - 1,900

Provenance

With Marris Antiques, April 2012

A similar goblet is illustrated by Delomosne and Son, *The Baluster Family* (1985), pp.42-3, no.19b.



172

172

A RARE BALUSTER WINE GLASS, CIRCA 1725

The flared bell bowl with a solid base, on a well-formed seven-ringed annulated stem composed of a wide central knop flanked by three pairs of knops in graduating sizes, above a short plain section and basal knop, over a folded conical foot, *15.9cm high*

£1,200 - 1,800

€1,400 - 2,100

US\$1,600 - 2,300

Provenance

With Jeanette Hayhurst, 29 April 2004

Tatton Hewetson Collection, Bonhams, 13 November 2013, lot 13

With Athelny Antiques, October 2014

A very similar glass from the Patrick and Mavis Walker Collection was sold by Bonhams on 21 June 2022, lot 55 and another from the Graham Vivian Collection on 1 December 2021, lot 116. Compare also to the examples illustrated by W A Thorpe, *A History of English and Irish Glass* (1929), pl.LXXXVIII, fig.3 and by L M Bickerton, *Eighteenth Century English Drinking Glasses* (1986), p.70, no.77.



173

173

AN ATTRACTIVE BALUSTER COIN WINE GLASS, CIRCA 1740

The round funnel bowl set on a series of collars, above a large hollow knop containing a silver George II sixpence dated 1739, over a double collar and teared triple annulated, the tear extending into a short plain section and basal knop, over a folded domed foot, *16.4cm high*

£1,200 - 1,800

€1,400 - 2,100

US\$1,600 - 2,300

Provenance

McLain Collection

With Delomosne and Son, June 2017

Delomosne and Son noted the unusual design of this rare glass, with its particularly large hollow knop. For a baluster coin glass containing a Maundy coin of the same date, see that sold by Bonhams on 7 June 2006, lot 42.



174

174

A RARE SLATE-BLUE COLOUR TWIST GOBLET, CIRCA 1765

The generous bucket bowl with a solid base, raised on a stem with a central gauze column encircled by a heavy pair of translucent slate-blue or dark amethyst spiral threads, over a conical foot, *17.9cm high*

£2,000 - 3,000

€2,400 - 3,600

US\$2,600 - 3,900

Provenance

Phillips, 13 June 2000, lot 146 (part)

Chris Crabtree Collection, Bonhams, 19 May 2010, lot 74

Peter Meyer Collection, Bonhams, 1 May 2013, lot 63

With Athelny Antiques, June 2013

This goblet is from a remarkable original set of six sold by Phillips on 13 June 2000, lot 146 and subsequently as individual lots by Bonhams between 2009 and 2011, as detailed in the footnote of the example sold on 15 June 2011, lot 109. Another from the A C Hubbard Jr Collection is illustrated by Ward Lloyd, *A Wine Lover's Glasses* (2000), p.53, pl.64b and was most recently sold by Bonhams on 14 November 2018, lot 130. See also the example sold by Bonhams on 13 December 2023, lot 178.



175

175

A PINK COLOUR TWIST WINE GLASS, CIRCA 1765

With an ogee bowl, set with a multi-ply white corkscrew outlined in translucent pale red or pink, heavy conical foot, *14.7cm high*

£800 - 1,200

€950 - 1,400

US\$1,000 - 1,600

Provenance

Sotheby's, 12 February 1963, lot 172
With W G T Burne
Dr Michael Scorer Collection, Bonhams, 14 November 2018, lot 135
With Delomosne and Son, December 2019

A similar glass from the Julius and Ann Kaplan Collection was sold by Bonhams on 15 November 2017, lot 57. See also that sold by Bonhams on 20 June 2023, lot 114.



176

176

A GOOD BLUE COLOUR TWIST WINE GLASS, CIRCA 1765

The ogee bowl on a stem with a deep cobalt-blue vertical cable within a pair of opaque white spiral gauzes, over a conical foot, *15.4cm high*

£1,200 - 1,800

€1,400 - 2,100

US\$1,600 - 2,300

Provenance

Sotheby's, 30 June 1980, lot 137
With Maureen Thompson
Peter Meyer Collection, Bonhams, 1 May 2013, lot 62
With Marris Antiques, May 2013

Exhibited

Chertsey Museum, Chertsey, 1981-97



177

177

A FINE BLUE COLOUR TWIST WINE GLASS, CIRCA 1765

The round funnel bowl on a stem containing an opaque white gauze within a pair of opaque white spiral threads edged in translucent cobalt blue, over a conical foot, *14.6cm high*

£1,200 - 1,800

€1,400 - 2,100

US\$1,600 - 2,300

Provenance

With Marris Antiques, August 2014



178

**FOLLOWER OF JOHAN ANTON RICHTER CALLED GIOVANNI
RICHTER (SWEDISH, 1665-1745)**

Church of San Michele in Isola, Venice

oil on canvas

59 x 95cm (23 1/4 x 37 3/8in).

£3,000 - 4,000

€3,600 - 4,800

US\$3,900 - 5,200



179

ENGLISH SCHOOL, 19TH CENTURY

The paddle steamer *Eagle* and other vessels off a headland
bears a signature 'C. Stanfield.' (lower right)

oil on canvas

49.75 x 72cm (19 9/16 x 28 3/8in).

£700 - 1,000

€830 - 1,200

US\$910 - 1,300



180

GERMAN SCHOOL, 18TH CENTURY

Portrait of Edmond Michael Colnette three-quarter-length, in a brown

coat, holding a recorder with a music score

charged with sitter's coat-of-arms and bears inscription 'EDMOND

MICHAEL COLNETTE/OBIT 1724 AT 44' (upper right)

oil on canvas

92 x 70.5cm (36 1/4 x 27 3/4in).

£1,000 - 1,500

€1,200 - 1,800

US\$1,300 - 1,900

The arms in the upper right corner of the picture are the arms of Edmond Michael COLNETTE (1680-1724) a glazier of Wapping Middlesex and his wife Mary DOWDESWELL (1687-1724) formerly of St Dunstan's Stepney. They were married in 1707 at the church of St John Wapping, Middlesex.

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.



181

AFTER JUSTUS SUSTERMANS, 19TH CENTURY

Portrait of Maria Maddalena of Austria, bust-length, with lace frilled collar and pearls

oil on canvas

63 x 54cm (24 13/16 x 21 1/4in).

£1,000 - 1,500

€1,200 - 1,800

US\$1,300 - 1,900

After Susterman's original: *Portrait of Cosimo II de' Medici with his wife, Maria Maddalena of Austria and their son, Ferdinando II*, now in the Uffizi, Florence, no. 1890 n. 2402.



182

182

HANS SEBALD BEHAM (GERMAN, 1500-1550)

Adam, Standing; Eve, Standing (Bartsch VIII.115.3;4, Pauli 3;4)

Two engravings, on laid paper, the second and final state, trimmed to or just inside the platemark, framed (2)

Adam 77 x 51mm (3in x 2in)

Eve 78 x 51mm (3 1/8in x 2in)

£1,000 - 1,500

€1,200 - 1,800

US\$1,300 - 1,900

Provenance

With C. Mendez at London Original Print Fair, London, where acquired by the present owner, 22 April 1999.

183 AR

A NOBLEMAN AS KRISHNA AIMING A BOW AT A SLEEPING MAIDEN ON A PALACE TERRACE, PERHAPS A *ragamala* SCENE (*vibhasa ragini*)

PROVINCIAL MUGHAL 18TH CENTURY

gouache and gold, 20.5cm x 14.5cm, together with: a maiden offering a wine cup to a man, watercolour, pencil and gold, Iran, 20th century, 19cm x 10cm; and Scenes from a Persian fable, Iran, 20th century, verso, the text from a leaf of Persian poetry in *nasta'liq* script, Persia, 17th-18th Century, 16.7 x 9cm (3)

£600 - 900

€710 - 1,100

US\$780 - 1,200

184

KRISHNA AND YASHODA

KALIGHAT, CALCUTTA, LATE 19TH CENTURY

watercolour on paper, 42cm x 24.5cm, together with: a female musician, and a lady, perhaps a courtesan, Kalighat, Calcutta, late 19th century, watercolour on paper, 40.5cm x 27cm and 40.5cm x 25cm (3)

£1,000 - 1,500

€1,200 - 1,800

US\$1,300 - 1,900

185

KRISHNA AND BALARAMA

KALIGHAT, CALCUTTA, LATE 19TH CENTURY

watercolour and gouache on paper 41cm x 27.5cm

£1,000 - 1,500

€1,200 - 1,800

US\$1,300 - 1,900

186

SHAYKH IBRAHIM ADHAM OF BALKH VISITED BY ANGELS

gouache and gold on paper, blue and yellow borders 16.5cm x 11.5cm (excluding borders)

£800 - 1,200

€950 - 1,400

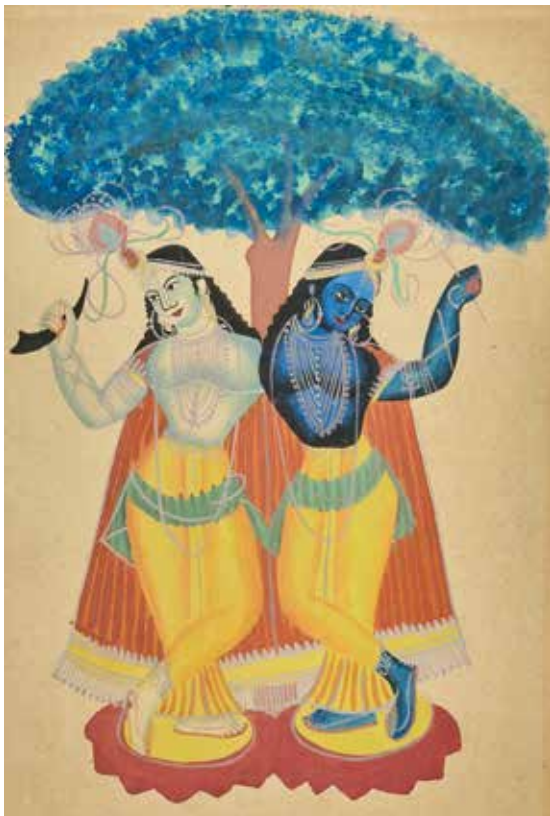
US\$1,000 - 1,600



183 (one from a lot of three)



184 (one from a lot of three)



185



186



187

187

ROGER FRY (BRITISH, 1866-1934)

A French Watermill and Aqueduct
signed and dated 'R.E.Fry.1903.' (lower left)
watercolour on paper
21.25 x 35.5cm (8 3/8 x 13 15/16in).

£1,500 - 2,000
€1,800 - 2,400
US\$1,900 - 2,600

Provenance

With The Oriel Gallery, Cambridge, where acquired by the present owner, 29 November 1989

We are grateful to Dr Richard Shone for his assistance in cataloguing this lot.

188 AR

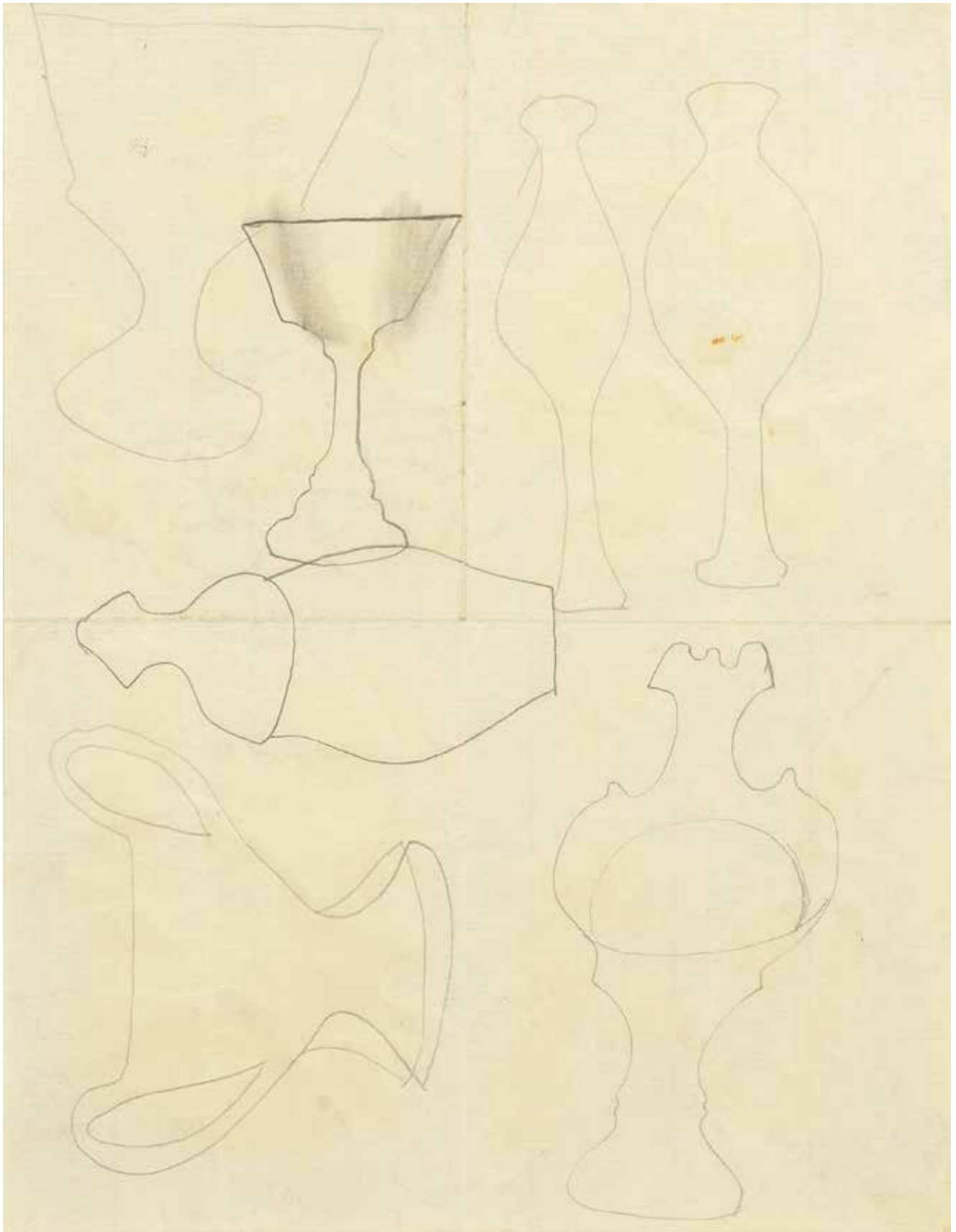
BEN NICHOLSON O.M. (BRITISH, 1894-1982)

Sketches of Etruscan Vases
signed, titled, dated and inscribed 'Sketches of Etruscan Vases/
Rome/61/Ben Nicholson' (on board verso)
pencil on paper, laid on board
23 x 17cm (9 1/16 x 6 11/16in).

£4,000 - 6,000
€4,800 - 7,100
US\$5,200 - 7,800

Provenance

With Wiseman Originals, London, where acquired by the present owner, 28 September 1994





189

189 AR

JOHN NORTHCOTE NASH R.A. (BRITISH, 1893-1977)

China Clay Dumps, St Austell
signed and dated 'John Nash/1971' (lower left); and
inscribed 'China Clay Dumps 6./ Henbarrow (sic) St
Austell' (verso)

watercolour and pencil on paper
34 x 55.5cm (13 3/8 x 21 13/16in).

£3,000 - 4,000
€3,600 - 4,800
US\$3,900 - 5,200

Provenance

With The Phoenix Gallery, Suffolk, where acquired by
the present owner, 14 May 1977



190

190 AR

JOHN NORTHCOTE NASH R.A. (BRITISH, 1893-1977)

Falls Nr. Denbigh
signed 'John Nash' (lower left), and annotated with
colour notes; inscribed 'Leandrayden Falls/Denbigh'
(on sheet verso)

pencil and watercolour on paper, squared for
transfer
21.5 x 27.5cm (8 7/16 x 10 13/16in).

£1,500 - 2,500
€1,800 - 3,000
US\$1,900 - 3,200

Provenance

With The Phoenix Gallery, Lavenham, where
acquired by the present owner, 4 March 1978



191

191 AR

PHILIP LE BAS (BRITISH, BORN 1925)

The Backs at Cambridge
signed 'P. Le Bas' (lower left)
oil on canvas

30.5 x 46cm (12 x 18 1/8in).

£700 - 1,000
€830 - 1,200
US\$910 - 1,300

192 AR

GEORGE HAMMOND STEEL (BRITISH, 1900-1960)

Marazion

oil on board

19 x 28cm (7 1/2 x 11in).

£1,000 - 1,500

€1,200 - 1,800

US\$1,300 - 1,900



192

193 AR

GEORGE HAMMOND STEEL (BRITISH, 1900-1960)

Essex Wood, Winter

signed 'HAMMOND STEEL' (lower right)

oil on board

21 x 31.5cm (8 1/4 x 12 3/8in).

£1,200 - 1,800

€1,400 - 2,100

US\$1,600 - 2,300

Provenance

With Goldmark Gallery, Uppingham, where acquired by the present owner, 9 August 2005



193

194 AR

GEORGE HAMMOND STEEL (BRITISH, 1900-1960)

Drying Sails, Mousehole

signed 'HAMMOND STEEL' (lower right)

oil on board

18.5 x 32.5cm (7 5/16 x 12 13/16in).

£1,000 - 1,500

€1,200 - 1,800

US\$1,300 - 1,900

Provenance

With The Leicester Galleries, London, where acquired by the present owner, 14 July 1956.



194



195

195 AR

DAVID JONES C.H. C.B.E. (BRITISH, 1895-1974)

Leopard

pen and ink on paper

24 x 19.5cm (9 7/16 x 7 5/8in).

£1,000 - 1,500

€1,200 - 1,800

US\$1,300 - 1,900

196 AR

DAVID JONES C.H. C.B.E. (BRITISH, 1895-1974)

Marine Hotel, Sidmouth; February 1937

signed with initials and dated 'DJ 37' (lower right); inscribed and dated 'marine. Feb 37' (upper right)

pencil on paper

31 x 18.25cm (12 3/16 x 7 3/16in).

£1,000 - 1,500

€1,200 - 1,800

US\$1,300 - 1,900

Provenance

The Artist, by whom presented to

Charles Evans, 14 June 1938

With Simon Hilton Ltd, Essex, where acquired by the present owner,

17 July 1987



196

197

PAUL NASH (BRITISH, 1889-1946)

Black Poplar Pond (Postan W22)

Woodcut, 1922, on Japon paper, signed, titled, dated and inscribed 'edition 25, proof', a proof from the proposed edition of 50 on this paper (there was also an edition of 55 bound as Plate 2 in the book 'Places', published by William Heinemann Ltd., London), framed

Image 150 x 110mm (5 7/8 x 4 3/8in)

£800 - 1,200

€950 - 1,400

US\$1,000 - 1,600

Provenance

With Potter Books Limited, Surrey, where acquired by the present owner, 5 June 1978.





198

198

JAMES CLARK (BRITISH, 1858-1943)

Nude

signed 'Clark' (lower right)

oil on board

28.5 x 33cm (11 1/4 x 13in).

£800 - 1,200

€950 - 1,400

US\$1,000 - 1,600

Provenance

Gifted directly from the artist to Fred Roe (according to label verso)

Illustrated

Frederic Gordon Roe, *The Nude from Cranach to Etty and Beyond*, F. Lewis Publishers, London, 1944, plate 47 (according to label verso).



199

199 AR

JOHN O'CONNOR (BRITISH, 1913-2004)

Garden at Night

signed 'John O'Connor' (lower right)

oil on board

91 x 121cm (35 13/16 x 47 5/8in).

£800 - 1,200

€950 - 1,400

US\$1,000 - 1,600

Provenance

With John & Irene Stocks, Norfolk, where acquired by the present owner, 10 August 1991



200

200 AR

DONALD HAMILTON FRASER R.A. (BRITISH, 1929-2009)

Landscape - Mountain Village

signed 'Fraser' (lower left)

oil and pencil on paper

30 x 38cm (11 13/16 x 14 15/16in).

£1,000 - 1,500

€1,200 - 1,800

US\$1,300 - 1,900

Provenance

With Business Art Galleries, Royal Academy of Arts, London where purchased 28 May 1983.

201 AR

**IAN FLEMING RSA RSW RWA RGI LLD
HONDART (BRITISH, 1906-1994)**

The Beech Hedge
signed and dated 'Fleming 54' (lower right)
oil on canvas, laid on board
55 x 75.5cm (21 5/8 x 29 3/4in).

£2,000 - 3,000

€2,400 - 3,600

US\$2,600 - 3,900

Provenance

With John & Irene Stocks, Norfolk, where acquired
by the present owner



201

202 AR

FRED UHLMAN (BRITISH, 1901-1985)

Sicilian Landscape
signed 'UHLMAN' (lower right)
oil on board
35.5 x 45.75cm (14 x 18in).

£1,500 - 2,000

€1,800 - 2,400

US\$1,900 - 2,600

Provenance

With The Phoenix Gallery, Lavenham, where
acquired by the present owner, 11 January 1990



202

203 AR

EDWARD BAWDEN R.A. (BRITISH, 1903-1989)

Town Hall Yard (Greenwood MG.041)
Linocut in colours, 1956, on wove paper, signed,
titled and dated in pencil, a proof aside from the 35
numbered artist's proofs, framed

Image 403 x 605mm (15 7/8in x 23 7/8in)

£1,500 - 2,000

€1,800 - 2,400

US\$1,900 - 2,600



203



204

204 AR

EDWARD BAWDEN R.A. (BRITISH, 1903-1989)

Wingfield Manor, Derbyshire, Looking towards the State Apartments
signed 'Edward Bawden 1979' (lower right); further signed, dated and inscribed 'Edward Bawden/Wingfield Manor, Derbyshire/Looking towards the State Apartments/1979' (on sheet verso)
watercolour, pen and ink and ink on paper
49.5 x 63cm (19 7/16 x 24 3/4in).

£3,000 - 4,000

€3,600 - 4,800

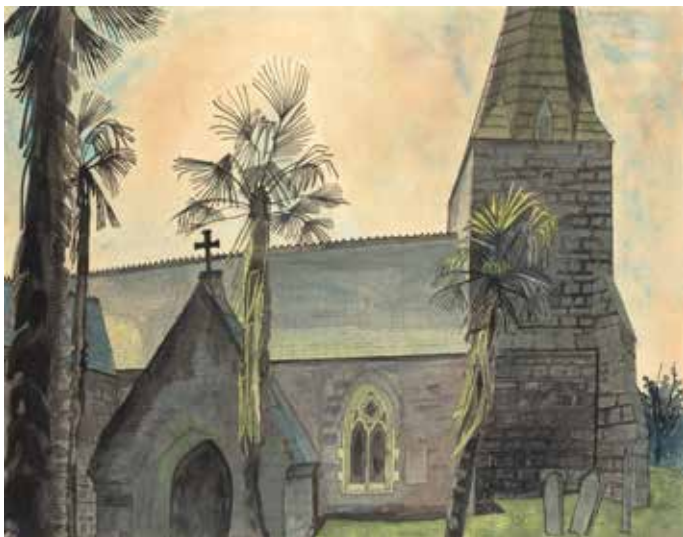
US\$3,900 - 5,200

Provenance

With The Fine Art Society, London, where acquired by the present owner, 19 June 1980

Exhibited

London, Royal Academy of Arts, *Summer Exhibition*, 31 May-24 August 1980, no. 663



205

205 AR

EDWARD BAWDEN R.A. (BRITISH, 1903-1989)

Church and Palm Trees
signed with initials and dedicated 'to Daphne Grierson/from EB' (upper right)
pen and ink, watercolour and pencil on paper
49 x 62.5cm (19 1/4 x 24 9/16in).

£5,000 - 7,000

€6,000 - 8,300

US\$6,500 - 9,100

Provenance

The Artist, by whom gifted to Daphne Grierson



206

206 AR

EDWARD BAWDEN R.A. (BRITISH, 1903-1989)

The Nag's Head, Braintree (Greenwood MG.037)
Lithograph in colours, 1954, on wove paper, signed, titled, dated and numbered 6/15 in pencil, framed

Image 505 x 605mm (19 7/8in x 23 7/8in)

£800 - 1,200

€950 - 1,400

US\$1,000 - 1,600

Provenance

The Collection of Ruari McLean.
With Heritage Heirlooms UK Ltd., where acquired by the present owner, 14 May 1994

207 AR

EDWARD BAWDEN R.A. (BRITISH, 1903-1989)

The Tower of London, from *Nine London Monuments* (Greenwood MG.066)

Linocut in colours, 1966, on wove paper, signed, titled and inscribed 'Artist's proof 35/75' in black ink, published by Edition Alecto, London, framed

Image 510 x 670mm (20 1/8 x 26 3/8in)

£800 - 1,200

€950 - 1,400

US\$1,000 - 1,600

Provenance

The Phoenix Gallery, London, with their label verso.



207

208 AR

EDWARD BAWDEN R.A. (BRITISH, 1903-1989)

Smithfield Market, from *Six London Markets* (Greenwood MG.083)

Lithograph in colours, 1967, on wove paper, signed, titled and numbered 9/75 in pencil, printed by Curwen Studio, Chilford, published by Curwen Prints, London, with their blindstamp, framed

Image 458 x 614mm (18 x 24 1/4in)

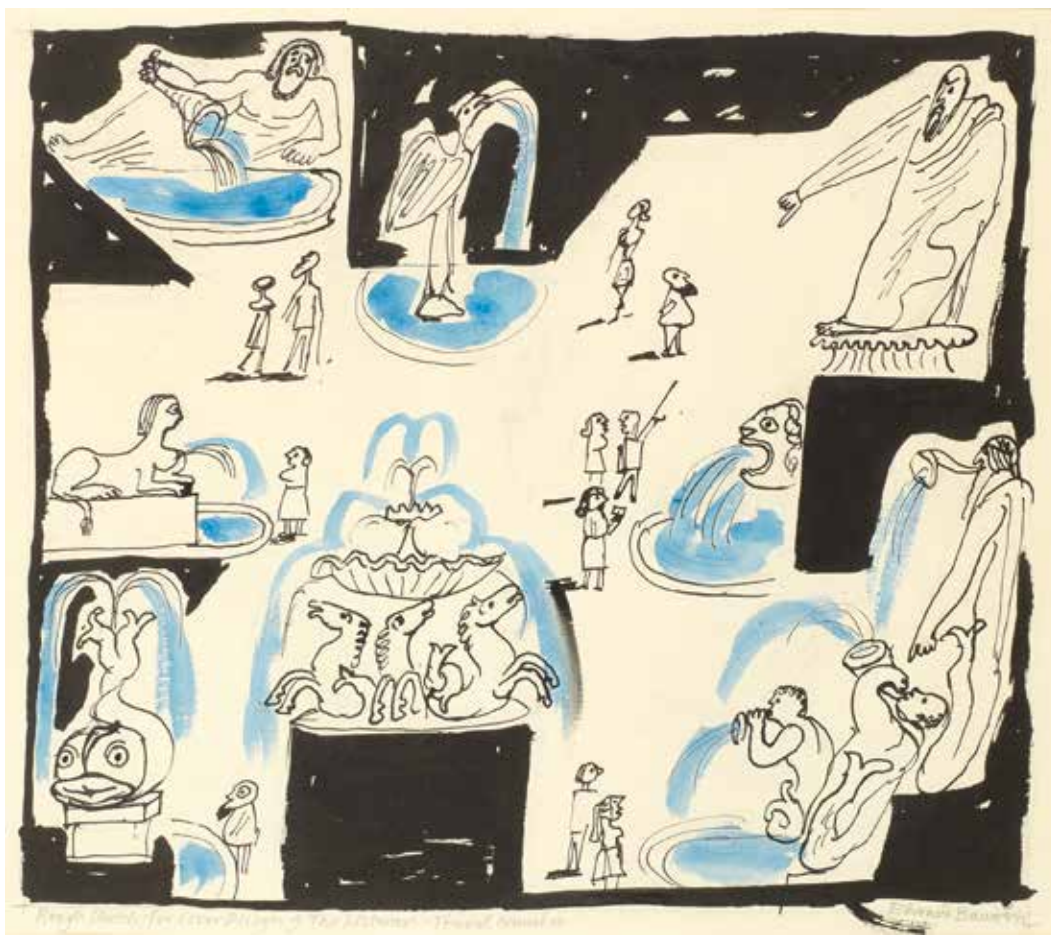
£800 - 1,200

€950 - 1,400

US\$1,000 - 1,600



208



209

209 AR

EDWARD BAWDEN R.A. (BRITISH, 1903-1989)

Rough Sketch for the Cover Design of *The Listener*, Travel Number signed 'Edward Bawden' (lower right), titled 'Rough Sketch for The Cover Design of The Listener - Travel Number' (lower left) ink, pen and ink, watercolour and pencil on paper
27 x 30.75cm (10 5/8 x 12 1/8in).
Executed in 1960

£800 - 1,200

€950 - 1,400

US\$1,000 - 1,600

Provenance

With The Fine Art Society, London, where acquired by the present owner, 7 July 1992

Exhibited

London, The Fine Art Society, *Tribute to Edward Bawden*, 7-31 July 1992, no. 32

210 AR

KEITH VAUGHAN (BRITISH, 1912-1977)

Felled Trees at Ashton Gifford signed and dated 'Keith Vaughan/43' (lower right) pen and ink and wash on paper
12 x 16cm (4 11/16 x 6 1/4in).

£3,000 - 4,000

€3,600 - 4,800

US\$3,900 - 5,200

Provenance

The Artist's Estate
The Collection of Dr Patrick Woodcock
The Collection of Sebastian Walker
With Bourne Fine Art, Edinburgh, where acquired by the present owner

We are grateful to Gerard Hastings for his assistance in cataloguing this lot. His books, *Keith Vaughan: The Erotic Fantasies and Paradise Found and Lost: Keith Vaughan in Essex*, have recently been republished in their third editions by Pagham Press (The Keith Vaughan Society).

211 AR

JOHN HUMPHREY SPENDER (BRITISH, 1910-2005)

Salisbury Plain, Wartime 1941 twice signed 'J.H.Spender/H.Spender' (lower right); signed, titled, dated and inscribed with artist's address 'Humphrey Spender/Studio, Ulting, Maldon/Essex/Salisbury Plain/Wartime 1941' (on board verso)
oil on board
45.5 x 60.5cm (17 15/16 x 23 13/16in).

£4,000 - 6,000

€4,800 - 7,100

US\$5,200 - 7,800

Provenance

With The Museum of Modern Art, Oxford, where acquired by the present owner, 17 May 1983

Exhibited

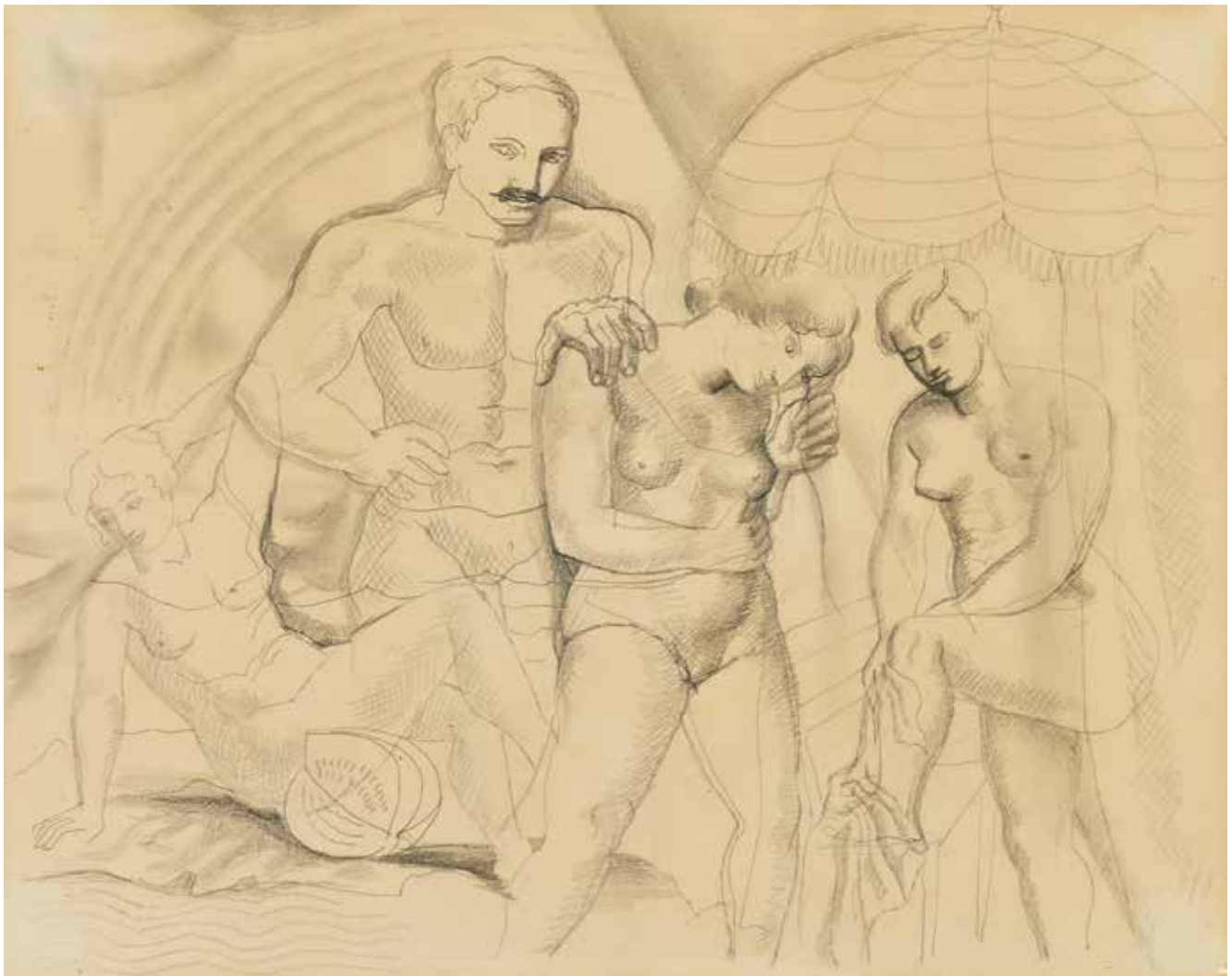
Oxford, The Museum of Modern Art, *A. I. A Exhibition*, 28 March-14 April 1984



210



211



212

212
CHRISTOPHER WOOD (BRITISH, 1901-1930)

The Beach Scene, Nice
pencil
33.5 x 42cm (13 3/16 x 16 9/16in).

£1,200 - 1,800
€1,400 - 2,100
US\$1,600 - 2,300

Provenance

With The Redfern Gallery, London where acquired by the present owner, 3 April 1959.

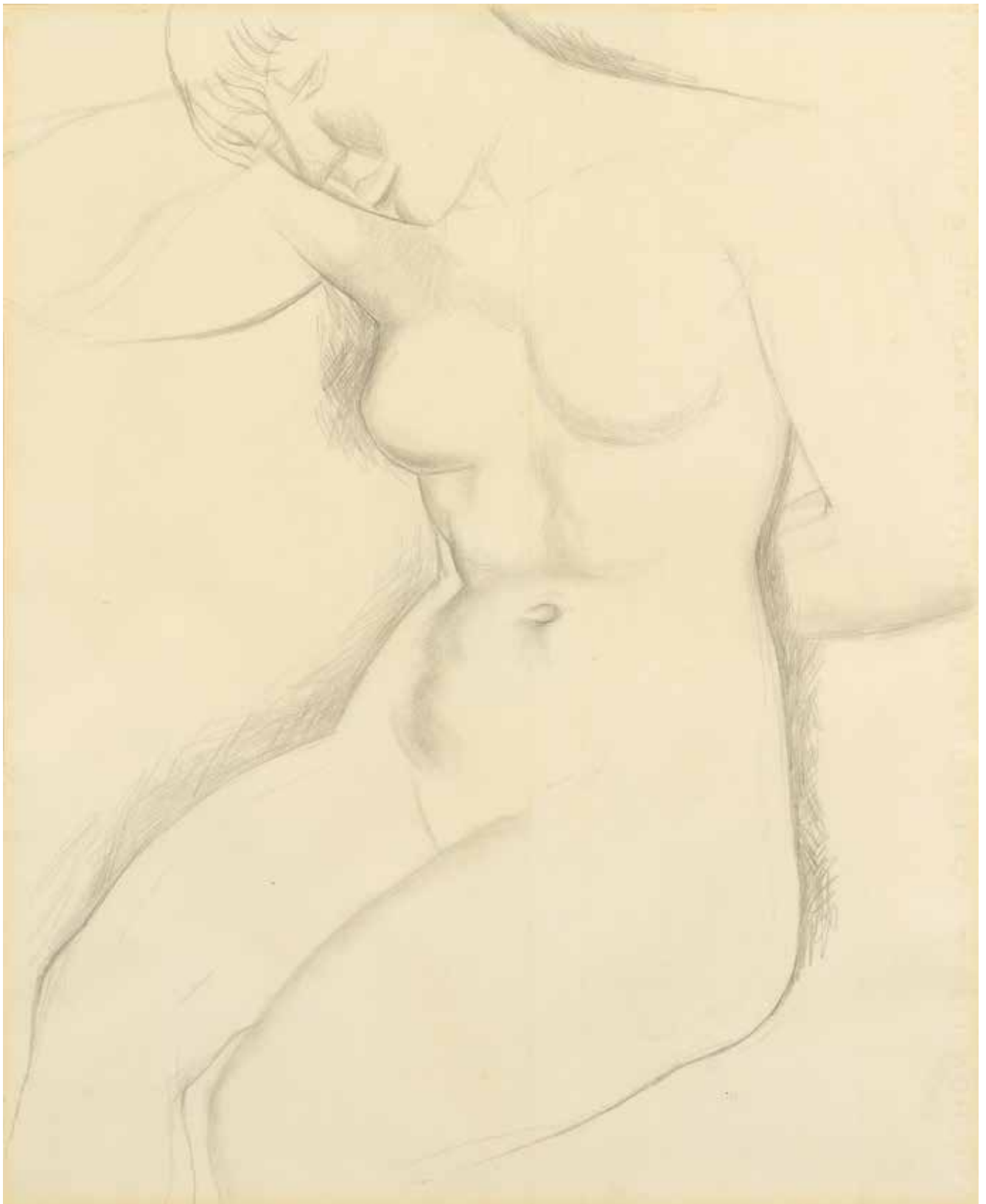
213
CHRISTOPHER WOOD (BRITISH, 1901-1930)

Seated Female Nude
pencil on paper
42 x 34cm (16 1/2 x 13 3/8in).

£1,000 - 1,500
€1,200 - 1,800
US\$1,300 - 1,900

Provenance

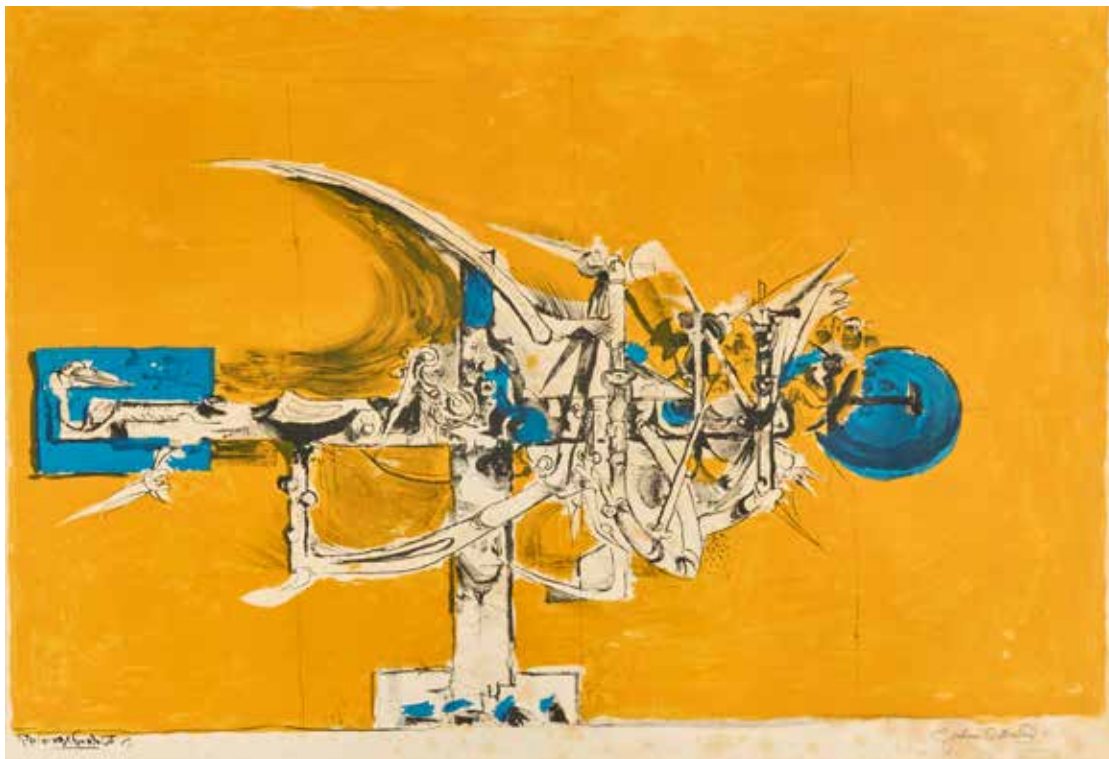
With Ernest Hilton Ltd, Cambridge



213



214



215

214 AR

GRAHAM SUTHERLAND O.M. (BRITISH, 1903-1980)

Roses

gouache, crayon and pencil on paper
21 x 19.25cm (8 1/4 x 7 9/16in).

Executed circa 1950

£2,000 - 3,000

€2,400 - 3,600

US\$2,600 - 3,900

Provenance

The Artist, from whom commissioned by Nicholas Sekers Esq. for West Cumberland Silk Mills, White Haven

With Cambridge Arts, Ely, where acquired by the present owner, 3 July 1995

The present lot is thought to be mounted using silk from the West Cumberland Silk Mills, which the 'roses' design was intended to be printed on.

215 AR

GRAHAM SUTHERLAND O.M. (BRITISH, 1903-1980)

Thorn Cross (Tassi 66)

Lithograph in colours, 1955, on wove paper, signed and dedicated 'To my friends...with affection 12.IX.60' in pencil, a proof aside from the numbered edition of 100, printed by Fernand Mourlot, published by Berggruen & Cie, Paris, framed

Image 467 x 640mm (18 3/8in x 25 1/4in)

£500 - 700

€600 - 830

US\$650 - 910

216 AR

GRAHAM SUTHERLAND OM (BRITISH, 1903-1980)

Study of an Apple Tree

signed and dated 'Sutherland. 1936' (upper right)

pencil and watercolour on paper

21 x 12.2cm (8 1/4 x 4 13/16in).

£1,800 - 2,200

€2,100 - 2,600

US\$2,300 - 2,900

Provenance

With Simon Hilton Ltd, Essex, where acquired by the present owner, 28 September 1994



216



217 AR

VICTOR PASMORE R.A. (BRITISH, 1908-1998)

Blue Movement and Green, from *Kelpra/Tate Gallery Portfolio* ((not in Lynton)

Screenprint in colours, 1980, on wove paper, signed with the initials and dated in pencil, from the unnumbered edition of 150, printed by Kelpra Studio, with their blindstamp, co-published by Kelpra Editions and the Tate Gallery, London, framed

Image 540 x 455mm (21 1/4in x 17 7/8in)

£800 - 1,200

€950 - 1,400

US\$1,000 - 1,600





218

218 AR

JOHN PIPER C.H. (BRITISH, 1903-1992)

Buckden in a Storm (Levinson 281)

Screenprint in colours, 1977, on wove paper, signed and inscribed 'AP' in pencil, one of ten artist's proofs aside from the numbered edition of 100, printed by Kelpa Studio, published by Kelpa Editions, London, framed

Image 573 x 843mm (22 1/2 x 33 1/4in)

Sheet 680 x 940mm (26 3/4in x 37in)

£800 - 1,200

€950 - 1,400

US\$1,000 - 1,600

219 AR

JOHN PIPER C.H. (BRITISH, 1903-1992)

London Skyline

signed 'John Piper' (lower right)

ink, pen and ink, gouache, pencil and collage on paper
36 x 52.75cm (14 3/16 x 20 3/4in).

£4,000 - 6,000

€4,800 - 7,100

US\$5,200 - 7,800

220 AR

JOHN PIPER C.H. (BRITISH, 1903-1992)

Architectural Study

signed 'John Piper' (lower right), and annotated with colour notes
pen and ink and wash on paper
12.5 x 21.5cm (4 15/16 x 8 7/16in).

£1,000 - 1,500

€1,200 - 1,800

US\$1,300 - 1,900

221 AR

JOHN PIPER C.H. (BRITISH, 1903-1992)

Sketch III for the Exterior Mural on the North Thames Gas Building
gouache and watercolour on paper
19 x 14.5cm (7 7/16 x 5 11/16in).

Executed in 1962

£800 - 1,200

€950 - 1,400

US\$1,000 - 1,600

Provenance

The Artist, from whom acquired by

Milne and Moller, London, where acquired by the present owner, 27
February 2003

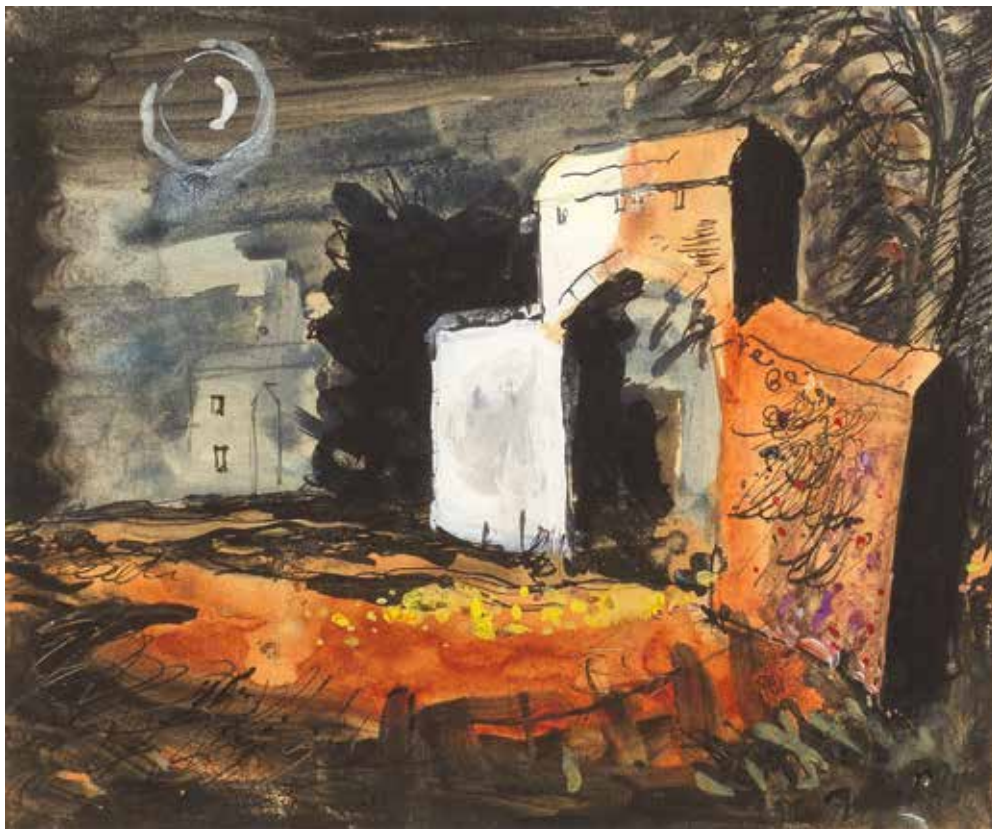
The present lot is a study for the mural commissioned by the North
Thames Gas Board to decorate the exterior of their laboratory complex,
Watson House. The mural illustrated the theme 'The Spirit of Energy'.



219



220



222

222 AR

JOHN PIPER C.H. (BRITISH, 1903-1992)

Entrance at Midnight

signed 'John Piper' (lower right)

watercolour, gouache, pen and ink and ink on paper

12.75 x 15.5cm (5 x 6 1/8in).

£2,000 - 3,000

€2,400 - 3,600

US\$2,600 - 3,900

Provenance

With Wiseman Originals Ltd, London

223 AR

JOHN PIPER C.H. (BRITISH, 1903-1992)

Ghosts at Lyveden

signed 'John Piper' (lower right)

watercolour, gouache, ink, pen and ink and crayon on paper

37 x 50cm (14 9/16 x 19 5/8in).

£5,000 - 7,000

€6,000 - 8,300

US\$6,500 - 9,100

Provenance

With Leicester Galleries, London, where acquired by the present owner, May 1955

Exhibited

London, Leicester Galleries, *Exhibition of Works by John Piper*, May 1955, no. 2

224 AR

JOHN PIPER C.H. (BRITISH, 1903-1992)

Derelict Barn, Lewknor

signed 'John Piper' (lower left), titled 'Derelict Barn, Lewknor' (lower right)

gouache, watercolour, ink, pen and ink and crayon on paper

17 x 21.25cm (6 11/16 x 8 3/8in).

£1,500 - 2,000

€1,800 - 2,400

US\$1,900 - 2,600

225 AR

JOHN PIPER C.H. (BRITISH, 1903-1992)

King's College Cambridge, View from Trinity (Levinson 86)

Lithograph in colours, 1953, on wove paper, signed and numbered 20/75 in pencil, printed by the Harley Brothers, Edinburgh, published by the Contemporary Art Trust, King's College, Cambridge, framed

Image 420 x 550mm (16 1/2in x 21 5/8in)

£500 - 700

€600 - 830

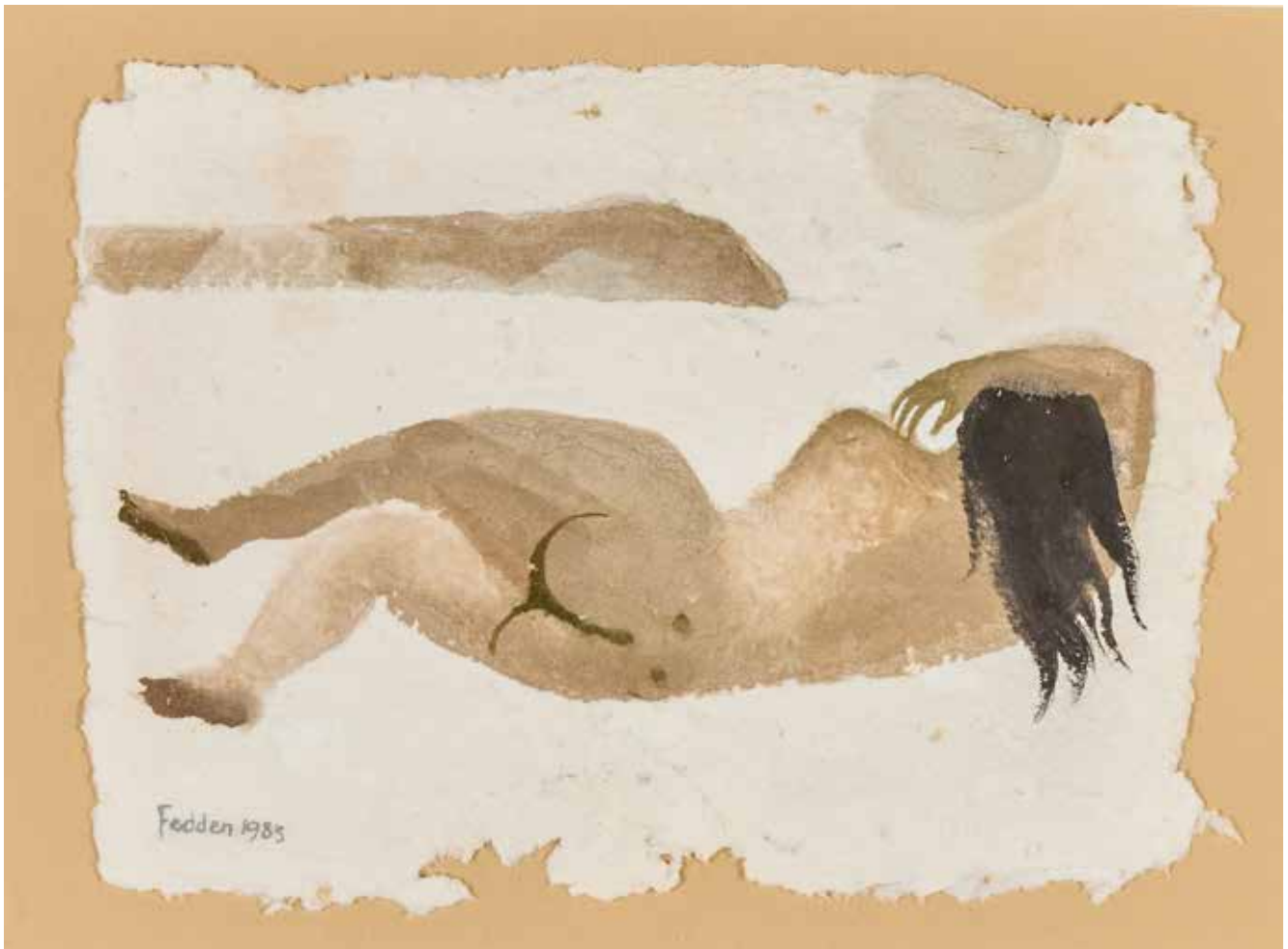
US\$650 - 910



223



224



226 AR

MARY FEDDEN R.A., P.P.R.W.A. (BRITISH, 1915-2012)

On The Shore

signed and dated 'Fedden 1983' (lower left)

watercolour on paper

16 x 22.5cm (6 1/4 x 8 7/8in).

£1,000 - 1,500

€1,200 - 1,800

US\$1,300 - 1,900

Provenance

With Thompson's Gallery, Suffolk, where acquired by the present owner, 24 February 1990



227 AR TP

MICHAEL AYRTON (BRITISH, 1921-1975)

Invador

signed with initials 'MA' and numbered '0/12' (to foot)

bronze with a dark brown patina

38.5cm (15in) high including base; 34cm (13 3/8in) high excluding base

Conceived in 1972

£4,000 - 6,000

€4,800 - 7,100

US\$5,200 - 7,800

This figure was initially conceived as one component of a larger, multi-part composition, *Troy Maze*. Here the advancing warrior peers through a small, irregularly-shaped window of neutral density Perspex, cut through a wall of solid bronze. The Perspex is both reflective and transparent, so that the figure sees through a mirrored image of himself; on the other side of the wall is a maze-form cast in relief on the bronze.

Invader developed from *Troy Maze* as a single figure, released, as it were, from the frustrations of maze and mirror. The prowling, predatory stance is as much a study in muscular tension as the *Acrobats* and *Bathers* of his earliest forays into sculpture, but this is a body honed, not for feats of gravity-defying balance, but for hunting and killing. Yet there is also a wariness about the figure which undercuts the implicit threat of violence - a thread of something vulnerable as well as savage, which the isolated form reveals in a way that was not apparent within the more complex composition.

[As originally conceived, the figure stood on a base of polished black marble which produced an inverted reflection as if in a mirror or still water. This creates another layer of tension: if the invader should glance down, he would confront his own image looking back out of an infinite depth of blackness. Nietzsche famously commented that if one looks too long into the abyss one may find it looking back; a quotation which Ayrton regarded as yet another endorsement of his own preoccupation with mirrors and the human condition, here applied to the fragile boundary of success and insanity inherent in the soldier's trade.]

We are grateful to Justine Hopkins for compiling this catalogue entry.



228 AR TP

MICHAEL AYRTON (BRITISH, 1921-1975)

Bust of Hector Berlioz

bronze with a black patina

49cm (18in) high including base; 39cm (15 3/8in) high excluding base

Conceived circa 1969

£2,000 - 3,000

€2,400 - 3,600

US\$2,600 - 3,900

Provenance

With Goldmark Gallery, London, where acquired by the present owner, 7 July 1993

Exhibited

London, Hamet Gallery, *A Debt to Hector Berlioz*, 18 November-20 December 1969

Ayrton's connection with Berlioz began very early in his life. At 14 he became friends with musicologist and horticultural scholar Richard Gorer, who introduced him to classical music in general, and Berlioz in particular; a few years later in Provence his studio at Les Baux brought

him into contact with Diaghilev's conductor, Pierre Monteux, who ran a music school in the town, and was rehearsing a production of Berlioz at the time. Friendship with Cecil Gray and Constant Lambert, both Berlioz admirers, fostered his own knowledge and enjoyment of his music (always played at full volume), until, in his own words, "Berlioz's music is not something I enjoy at leisure; it is part of my working life". In 1969, as the centenary of the composer's death drew near Ayrton was approached by David Attenborough, at that time Director of Programmes for the BBC, whom he had first met at a performance of Berlioz at the Royal Festival Hall. Attenborough asked him to create something to celebrate the composer; the result was a 75 minute programme more than half of which was devoted to the music itself. This was illustrated with paintings, drawings and sculpture that Ayrton had made: *imagined portraits of Berlioz at various stages of his life: images of a man singularly obsessed by a man singularly obsessed with that obsessed man.*

This bronze, (one of a planned, but uncompleted, edition of 6) is the largest and the most striking of the Berlioz works.

We are grateful to Justine Hopkins for compiling this catalogue entry.





229

229 AR

MICHAEL AYRTON (BRITISH, 1921-1975)

Self-Portrait

pencil on paper

24.75 x 35cm (9 3/4 x 13 3/4in).

£800 - 1,200

€950 - 1,400

US\$1,000 - 1,600

Provenance

With Keith Chapman, London, where acquired by the present owner, 24 September 1993

Ayrton made self portraits throughout his life and in all media - a practice which had its roots in his early admiration of Dürer, whose work he copied in the Albertina on an extended stay in Vienna when he was fifteen. That experience was the beginning of his belief in drawing as the artist's fundamental tool and discipline; whatever other work he was involved with he drew every day.

This small, intimate drawing, not particularly intended for exhibition, typifies his belief in drawing as "the process by which the artist makes clear to himself what he is doing ... by which [his] experience is simultaneously ordered and enlarged". Ayrton's health from childhood was often precarious, and much of his work was physically demanding, giving him an acute awareness of his own body. Self portraits like this one were a way of acknowledging that awareness, as well as an exercise in concentration to prepare eyes, fingers and mind for the working day ahead.

We are grateful to Justine Hopkins for compiling this catalogue entry.

230 AR

MICHAEL AYRTON (BRITISH, 1921-1975)

Windy Day

signed, titled, dated and inscribed 'windy day./

michael ayrton/Wooded Hill nr Bridge. Kent.

16.7.1945' (lower right)

pen and ink, ink, pencil and wash on paper

25.75 x 35.5cm (10 1/8 x 13 15/16in).

£1,000 - 1,500

€1,200 - 1,800

US\$1,300 - 1,900

Listed as *Wooded Hill on a Windy Day* in an original record, this work was bought by Bernard Denvir.

During the war Ayrton spent several periods of time in Kent, staying at the home of actor Miles Malleon, an old friend of his parents. A commission from the War Artists' Advisory Committee meant that he had a permit to sketch in the countryside (otherwise an occupation liable to bring the sketcher to the attention of local police) and he took full advantage of the freedom, filling sketchbooks with ideas for paintings alongside finished drawings like this one, of which he thought sufficiently highly to include it in his record of paintings, and to exhibit it on at least one occasion in a mixed show, where it was bought by distinguished art historian Bernard Denvir.

We are grateful to Justine Hopkins for compiling this catalogue entry.

231 AR

MICHAEL AYRTON (BRITISH, 1921-1975)

Shore II

signed and dated 'michael ayrton 59' (lower right)

oil on board

47 x 58cm (18 1/2 x 22 13/16in).

£2,500 - 2,800

€3,000 - 3,300

US\$3,200 - 3,600

Provenance

With The Phoenix Gallery, Lavenham

This is one of six oil sketches made in Greece alongside the early Icarus works.

Exploring Greece in the late 1950s, Ayrton became just as entranced by the landscape itself as by its past and legends. He wrote of it as "silver and honey and all changing under the light, you must contain it as an idea before you can paint it ... It is a sculptured land, a land of bone and muscle and the sea sinews run through and along every part of it ... splendour and delight and the slow contemplating mountains bedded in tumbled rocks".

The 'Shore' works map the progress of his self-immersion in the land, the "stony, shining haunting of the spirit which came out of the ground". The paint is both more varied in texture and more freely handled than in the landscapes of Ayrton's Neo-Romantic years, while the complicated composition, dominated by semi-abstract, tightly interlocking contours, foreshadows the obsession with mazes which would drive much of his later work.

Ayrton's landscapes rarely document specific views, but the inspiration of this painting is the island of Delos, looking out from the ruins towards Rinia.

We are grateful to Justine Hopkins for compiling this catalogue entry.



230



231



233

232 AR

GEORGE LARGE, RI, RBA (BRITISH, BORN 1936)

Tree Pruning

signed and dated 'LARGE 99' (at left edge)

watercolour and pencil on paper

24.5 x 67.75cm (9 5/8 x 26 11/16in).

£800 - 1,200

€950 - 1,400

US\$1,000 - 1,600

Provenance

With the Goldmark Gallery, Uppingham, where acquired by the present owner, 10 October 2000

233 AR

MICHAEL AYRTON (BRITISH, 1921-1975)

St Anthony, No. XI, The Woman

signed, titled, twice dated and numbered 'St Anthony No XI/michael ayrtton. 1942. The Woman. Nov 42.' (lower right)

watercolour, gouache and pen and ink on paper

43 x 23.5cm (16 7/8 x 9 1/4in).

£1,500 - 2,000

€1,800 - 2,400

US\$1,900 - 2,600

Provenance

With Redfern Gallery, London

Exhibited

London, Redfern Gallery, *Basil Jonzen, Michael Ayrton, Hugo Dachinger, also French paintings*, July 1943 (as *The Harlot*)

Ayrton's brief and unhappy time in the RAF ended abruptly in discharge on health ground; back in civilian life he became involved in a variety of projects, but his most substantial artistic work involved a series of images of St Anthony tempted in the desert, of which this painting is one. In wartime London the Victorian fascination with the occult had revived in the shadow of the Blitz, especially among creative artists, and much of Ayrton's work at the time has a sinister quality described by the art critic of Apollo as apocalyptic ruminations provoked by the war ... torment strikingly symbolised.

The fourteen gouaches and drawings shown at the Redfern were all studies for the oil painting, also exhibited at the time, now in possession of the Tate Gallery, and a key reference work in histories of the short-lived but fertile Neo-Romantic movement in British art of the 1940s. In the painting the Woman/Harlot of the gouache is clearly recognisable; a key figure not only in the imagined temptation of the saint, but in the composition as a whole.

We are grateful to Justine Hopkins for her assistance in cataloguing this work.



234

234 AR

ALISON WATT OBE FRSE RSA (BRITISH, BORN 1965)

Winter Head Study

signed 'Watt' (lower right)

oil on board

18 x 13cm (7 1/16 x 5 1/16in).

Painted in 1993

£5,000 - 7,000

€6,000 - 8,300

US\$6,500 - 9,100

Provenance

With Salandar-O'Reilly Galleries, Inc., California

With Flowers East, London, where acquired by the present owner, 30 September 1995

235

EDWARD MCKNIGHT KAUFFER (AMERICAN, 1891-1954)

Sketch for *Checkmate*

signed, titled, dated and inscribed 'To Brumwell with my/best wishes=/'

Sketch for "Checkmate"/E.McKnight Kauffer/1937' (lower right)

pencil and gouache

22.5 x 40cm (8 13/16 x 15 3/4in).

£800 - 1,200

€950 - 1,400

US\$1,000 - 1,600

Provenance

With Bartley Drey Gallery, London, where acquired by the present owner, 17 January 1996

McKnight Kauffer was the set and costume designer for *Checkmate*, a one act ballet first performed at the Theatre des Champs Elysees in Paris on 15 June 1937. The visual design centred around a chessboard where Love (in red) plays Death (in black).

The dedication to 'Brumwell' likely refers to John Robert Marcus Brumwell (1901-1983) who was a British advertising pioneer, designer and collector. He worked closely on advertising campaigns with contemporary artists, including McKnight Kauffer.



236 AR

CAREL WEIGHT R.A. (BRITISH, 1908-1997)

Cycling at Sunset

signed 'Carel Weight' (upper right)

oil on canvas

72 x 92cm (28 3/8 x 36 1/4in).

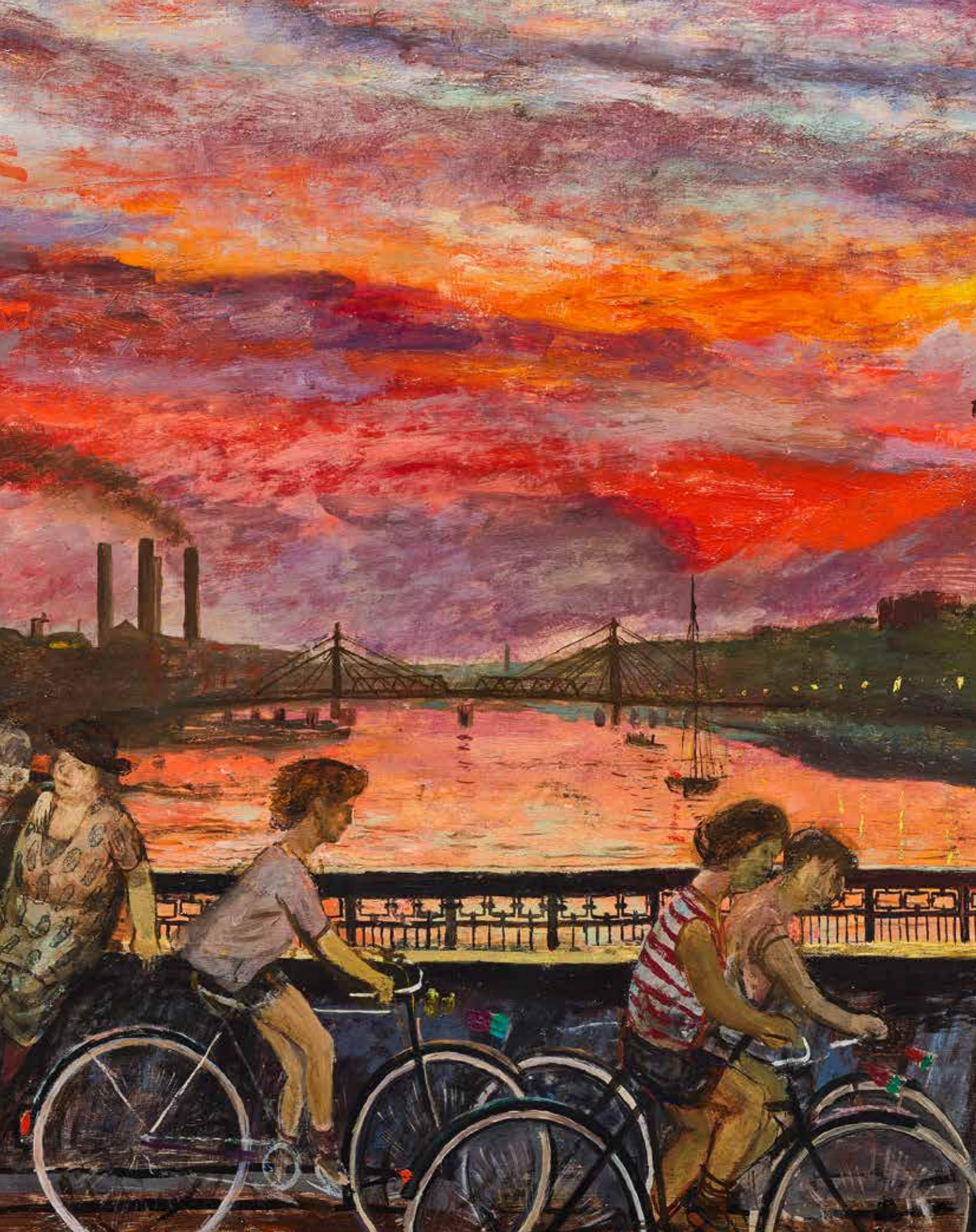
£5,000 - 7,000

€6,000 - 8,300

US\$6,500 - 9,100

Provenance

With Blond Fine Art Limited, London, where acquired by the present owner, 30 July 1980





237 AR

PATRICK HERON (BRITISH, 1920-1999)

FEBRUARY 8 1984

gouache on paper

34.5 x 50cm (13 9/16 x 19 11/16in).

£10,000 - 15,000

€12,000 - 18,000

US\$13,000 - 19,000

Provenance

With Waddington Galleries, London, where acquired by Terence Brodie-Smith, 5 December 1985

With The Scottish Gallery, Edinburgh, where acquired by the present owner, 25 February 1999

Exhibited

London, The Barbican Art Gallery, *Patrick Heron*, 11 July-1 September 1985, no. EX72

Edinburgh, Caledonian Club, *Patrick Heron: Gouaches*, November 1985, no.13

We are grateful to Dr Andrew Wilson for his assistance in cataloguing this lot.

The Patrick Heron Trust is in the process of researching the forthcoming catalogue raisonné of the artist's work and would like to hear from owners of any works by Patrick Heron, so that these can be included in this comprehensive catalogue. Please write to the Patrick Heron Trust c/o Modern British and Irish Art, Bonhams, 101 New Bond Street, London W1S 1SR or email britart@bonhams.com.



238 AR

PATRICK HERON (BRITISH, 1920-1999)

MINI FEBRUARY I : 1974

signed, titled and dated 'PATRICK HERON/ MINI FEBRUARY I : 1974'
(to backboard)

gouache on paper

18.1 x 23.8cm (7 1/8 x 9 3/8in).

£10,000 - 15,000

€12,000 - 18,000

US\$13,000 - 19,000

Provenance

With Anthony Hepworth Fine Art, Bath, where acquired by the present owner, 25 February 1998

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(one from a lot of two)

239 AR

PATRICK HERON (BRITISH, 1920-1999)

11: TWO GREENS WITH VIOLET AND BLUE: 1967; 18: FIRST VERTICAL SCREENPRINT: 1976 from *The Shapes of Colour: 1943-1978*

Two screenprints in colours, 1978, on Arches wove paper, each signed in pencil, printed by Kelpra Studio, London, co-published by Kelpra Editions and Waddington and Tooth Graphics, London, framed

The larger:

Sheet 498 x 348mm (19 5/8 x 13 3/4in)

(2)

£1,200 - 1,800

€1,400 - 2,100

US\$1,600 - 2,300

Provenance

First Vertical Screenprint: Julian Lax, London, where acquired by the present owner, 13 October 1998.

We are grateful to Dr Andrew Wilson for his assistance in cataloguing this lot.

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240 AR TP

BERNARD MEADOWS (BRITISH, 1915-2005)

Pointing Figure

signed with initial 'M' and numbered '3/6' (to underside)

polished bronze, and bronze with a black patina

32cm (12 5/8in) high

Conceived in 1967

From the edition of six

£3,000 - 4,000

€3,600 - 4,800

US\$3,900 - 5,200

Provenance

With Douglas Jackson & Co Ltd., London where acquired by the present owner, 7 September 1977

Literature

A. Bowness, *Bernard Meadows: Sculpture and Drawing*, The Henry Moore Foundation in association with Lund Humphries, London, p. 144-145, no. BM110 (illustrated, another cast)

Another example can be seen Arts Council Collection, accession no. AC 1442.

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In most cases, an *Estimate* is printed beside the *Entry*. *Estimates* are only an expression of *Bonhams*’ opinion made on behalf of the *Seller* of the range where *Bonhams* thinks the *Hammer Price* for the *Lot* is likely to fall; it is not an *Estimate* of value. It does not take into account any VAT or *Buyer’s Premium* payable or any other fees payable by the *Buyer*, which are detailed in paragraph 7 of the *Notice to Bidders*, below. Prices depend upon bidding and lots can sell for *Hammer Prices* below and above the *Estimates*, so *Estimates* should not be relied on as an indication of the actual selling price or value of a *Lot*. *Estimates* are in the currency of the *Sale*.

Condition Reports

In respect of most *Lots*, you may ask *Bonhams* for a *Condition Report* on the *Lot*’s general physical condition. If you do so, this will be provided by *Bonhams* on behalf of the *Seller* free of charge. As this is offered additionally and without charge, *Bonhams* is not entering into a contract with you in respect of the *Condition Report* and accordingly does not assume responsibility to you in respect of it. The *Condition Report* represents *Bonhams*’ reasonable opinion as to the *Lot*’s general condition in the terms stated in the particular report, and *Bonhams* does not represent or guarantee that a *Condition Report* includes all aspects of the internal or external condition of the *Lot*. Neither does the *Seller* owe or agree to owe you as a *Bidder* or *Buyer* any obligation or duty in respect of this free report about a *Lot*, which is available for your own inspection or for inspection by an expert instructed by you.

The Seller’s responsibility to you

The *Seller* does not make or agree to make any representation of fact or contractual promise, *Guarantee* or warranty and undertakes no obligation or duty, whether in contract or in tort (other than to the eventual *Buyer* as set out above), in respect of the accuracy or completeness of any statement or representation made by him or on his behalf, which is in any way descriptive of any *Lot* or as to the anticipated or likely selling price of any *Lot*. Other than as set out above, no statement or representation in any way descriptive of a *Lot* or any *Estimate* is incorporated into any *Contract for Sale* between a *Seller* and a *Buyer*.

Bonhams’ responsibility to you

You have the opportunity of examining the *Lot* if you want to and the *Contract for Sale* for a *Lot* is with the *Seller* and not with *Bonhams*; *Bonhams* acts as the *Seller*’s agent only (unless *Bonhams* sells the *Lot* as principal).

Bonhams undertakes no obligation to you to examine, investigate or carry out any tests, either in sufficient depth or at all, on each *Lot* to establish the accuracy or otherwise of any *Descriptions* or opinions given by *Bonhams*, or by any person on *Bonhams*’ behalf, whether in the *Catalogue* or elsewhere.

You should not suppose that such examinations, investigations or tests have occurred.

Bonhams does not make or agree to make any representation of fact, and undertakes no obligation or duty (whether in contract or tort) in respect of the accuracy or completeness of any statement or representation made by *Bonhams* or on *Bonhams*’ behalf which is in any way descriptive of any *Lot* or as to the anticipated or likely selling price of any *Lot*. No statement or representation by *Bonhams* or on its behalf in any way descriptive of any *Lot* or any *Estimate* is incorporated into our *Buyer’s Agreement*.

Alterations

Descriptions and *Estimates* may be amended at *Bonhams*’ discretion from time to time by notice given orally or in writing before or during a *Sale*.

THE *LOT* IS AVAILABLE FOR INSPECTION AND YOU MUST FORM YOUR OWN OPINION IN RELATION TO IT. YOU ARE STRONGLY ADVISED TO EXAMINE ANY *LOT* OR HAVE IT EXAMINED ON YOUR BEHALF BEFORE THE *SALE*.

4. CONDUCT OF THE SALE

Our *Sales* are public auctions which persons may attend and you should take the opportunity to do so. We reserve the right at our sole discretion to refuse admission to our premises or to any *Sale* and to remove any person from our premises and *Sales*, without stating a reason. We have complete discretion as to whether the *Sale* proceeds, whether any *Lot* is included in the *Sale*, the manner in which the *Sale* is conducted and we may offer *Lots* for *Sale* in any order we choose notwithstanding the numbers given to *Lots* in the *Catalogue*. You should therefore check the date and starting time of the *Sale*, whether there have been any withdrawals or late entries. Remember that withdrawals and late entries may affect the time at which a *Lot* you are interested in is put up for *Sale*. We have complete discretion in which to refuse any bid, to nominate any bidding increment we consider appropriate, to divide any *Lot*, to combine two or more *Lots*, to withdraw any *Lot* from a *Sale* and, before the *Sale* has been closed, to put up any *Lot* for auction again. Auction speeds can exceed 100 *Lots* to the hour and bidding increments are generally about 10%; however, these do vary from *Sale* to *Sale* and from *Auctioneer* to *Auctioneer*. Please check with the department organising the *Sale* for advice on this. Where a *Reserve* has been applied to a *Lot*, the *Auctioneer* may, in his absolute discretion, place bids (up to an amount not equaling or exceeding such *Reserve*) on behalf of the *Seller*. We are not responsible to you in respect of the presence or absence of any *Reserve* in respect of any *Lot*. If there is a *Reserve* it will be no higher than the lower figure for any *Estimate* in the *Catalogue*, assuming that the currency of the *Reserve* has not fluctuated adversely against the currency of the *Estimate*. The *Buyer* will be the *Bidder* who makes the highest bid acceptable to the *Auctioneer* for any *Lot* (subject to any applicable *Reserve*) to whom the *Lot* is knocked down by the *Auctioneer* at the fall of the *Auctioneer*’s hammer. Any dispute as to the highest acceptable bid will be settled by the *Auctioneer* in his absolute discretion. All bids tendered will relate to the actual *Lot* number announced by the *Auctioneer*. An electronic currency converter may be used at the *Sale*. This equipment is provided as a general guide as to the equivalent amount in certain currencies of a given bid. We do not accept any responsibility for any errors which may occur in the use of the currency converter. We may use video cameras to record the *Sale* and may record telephone calls for reasons of security and to assist in solving any disputes which may arise in relation to bids made at the *Sale*. At some *Sales*, for example, jewellery *Sales*, we may use screens on which images of the *Lots* will be projected. This service is provided to assist viewing at the *Sale*. The image on the screen should be treated as an indication only of the current *Lot*. It should be noted that all bids tendered will relate to the actual *Lot* number announced by the *Auctioneer*. We do not accept any responsibility for any errors which may occur in the use of the screen.

5. BIDDING

You must complete and deliver to us one of our *Bidding Forms*, either our *Bidder Registration Form*, *Absentee Bidding Form* or *Telephone Bidding Form* in order to bid at our *Sales*.

If you are a new client at *Bonhams* or have not recently updated your registration details with us, you must pre-register to bid at least two working days before the *Sale* at which you wish to bid. You will be required to provide government-issued proof of identity and residence, and if you are a company, your certificate of incorporation or equivalent documentation with your name and registered address, government issued proof of your current address, documentary proof of your beneficial owners and directors, and proof of authority to transact. We may also request a financial reference and/or deposit from you before allowing you to bid.

We reserve the rights at our discretion to request further information in order to complete our client identification and to decline to register any person as a *Bidder*, and to decline to accept their bids if they have been so registered. We also reserve the rights to postpone completion of the *Sale* of any *Lot* at our discretion while we complete our registration and identification enquiries, and to cancel the *Sale* of any *Lot* if you are in breach of your warranties as *Buyer*, or if we consider that such *Sale* would be unlawful or otherwise cause liabilities for the *Seller* or *Bonhams* or be detrimental to *Bonhams*’ reputation.

Bidding in person

So long as you have pre-registered to bid or have updated your existing registration recently, you should come to our *Bidder* registration desk at the *Sale* venue and fill out a Registration and Bidding Form on (or, if possible, before) the day of the *Sale*. The bidding number system is sometimes referred to as “paddle bidding”. You will be issued with a large card (a “paddle”) with a printed number on it. This will be attributed to you for the purposes of the *Sale*. Should you be a successful *Bidder* you will need to ensure that your number can be clearly seen by the *Auctioneer* and that it is your number which is identified as the *Buyer*’s. You should not let anyone else use your paddle as all *Lots* will be invoiced to the name and address given on your *Bidder* Registration Form. Once an invoice is issued it will not be changed. If there is any doubt as to the *Hammer Price* of, or whether you are the successful *Bidder* of, a particular *Lot*, you must draw this to the attention of the *Auctioneer* before the next *Lot* is offered for *Sale*. At the end of the *Sale*, or when you have finished bidding please return your paddle to the *Bidder* registration desk.

Bidding by telephone

If you wish to bid at the *Sale* by telephone, and have pre-registered to bid or have updated your existing registration details recently, please complete a Registration and Bidding Form, which is available from our offices or in the *Catalogue*. Please then return it to the office responsible for the *Sale* at least 24 hours in advance of the *Sale*. It is your responsibility to check with our Bids Office that your bid has been received. Telephone calls will be recorded. The telephone bidding facility is a discretionary service offered at no additional charge and may not be available in relation to all *Lots*. We will not be responsible for bidding on your behalf if you are unavailable at the time of the *Sale* or if the telephone connection is interrupted during bidding. Please contact us for further details.

Bidding by post or fax

Absentee Bidding Forms can be found in the back of this *Catalogue* and should be completed and sent to the office responsible for the *Sale*, once you have pre-registered to bid or have updated your existing registration details recently. It is in your interests to return your form as soon as possible, as if two or more *Bidders* submit identical bids for a *Lot*, the first bid received takes preference. In any event, all bids should be received at least 24 hours before the start of the *Sale*. Please check your *Absentee Bidding Form* carefully before returning it to us, fully completed and signed by you. It is your responsibility to check with our Bids Office that your bid has been received. This additional service is complimentary and is confidential. Such bids are made at your own risk and we cannot accept liability for our failure to receive and/or place any such bids. All bids made on your behalf will be made at the lowest level possible subject to *Reserves* and other bids made for the *Lot*. Where appropriate your bids will be rounded down to the nearest amount consistent with the *Auctioneer*’s bidding increments. New *Bidders* must also provide proof of identity and address when submitting bids. Failure to do this will result in your bid not being placed.

Bidding via the internet

In order to bid online in a *Sale*, you must be 18 or over and you must register to bid via the Bonhams App or www.bonhams.com. Once you have registered, you should keep your account details strictly confidential and not permit any third party to access your account on your behalf or otherwise. You will be liable for any and all bids made via your account. Please note payment must be made from a bank account in the name of the registered bidder.

Individuals: Enter your full name, email, residential address, date of birth and nationality and provide a valid credit card in your name which will be verified via Stripe before you are able to bid. If your credit card fails verification, you will not be permitted to bid and you should contact Client Services for assistance. We may in addition request a financial reference and/or deposit from you prior to letting you bid. If you are bidding as agent on behalf of another party, you agree: (i) to disclose this fact to Client Services; (ii) to provide such information as we require to enable us to complete our identification and anti-money laundering checks on that third party; and (iii) where your bid is successful, you are jointly and severally liable with that other party for the full amounts owing for the successful bid. Where you are the successful bidder for any lot with a hammer price equal to or in excess of £5,000/\$10,000/HKD50,000/AUS\$10,000 depending on the jurisdiction and currency of the *Sale*, and if you have not provided such documents previously, you will be required to upload or provide to Client Services your Government issued photo ID and (if not on the ID) proof of your

address before the lot can be released to you. We reserve the right to request ID documentation from any bidder or successful buyer regardless of these thresholds and to refuse to release any purchased lot until such documentation is provided.

Companies: You must select the option to set up a business account and then provide your full name, email, residential address, date of birth and the full name of the company. You must provide a credit card for verification either in your name or the name of the company but payment must be made from an account in the company's name. If your credit card fails verification, you will not be permitted to bid and please contact Client Services for assistance. We may in addition require a bank reference or deposit prior to letting you bid. For all successful bids, we require the company's Certificate of Incorporation or equivalent documentation confirming the company's name and registered address, documentary proof of each beneficial owner owning 25% or more of the company, and proof of your authority to transact before the lot can be released to you.

We reserve the right to request any further information from any bidder that we may require in order to carry out any identification, anti-money laundering or anti-terrorism financing checks conducted by us. We may at our discretion postpone or cancel your registration, not permit you to bid and/or postpone or cancel completion of any purchase you may make.

Bidding through an agent

Bids will be treated as placed exclusively by and on behalf of the person named on the *Bidding Form* unless otherwise agreed by us in writing in advance of the Sale. If you wish to bid on behalf of another person (your principal) you must complete the pre-registration requirements set out above both on your own behalf and with full details of your principal, and we will require written confirmation from the principal confirming your authority to bid.

You are specifically referred to your due diligence requirements concerning your principal and their source of funds, and the warranties you give in the event you are the Buyer, which are contained in paragraph 3 of the Buyer's Agreement, set out at Appendix 2 at the back of the Catalogue.

Nevertheless, as the *Bidding Form* explains, any person placing a bid as agent on behalf of another (whether or not he has disclosed that fact) will be jointly and severally liable with the principal to the Seller and to Bonhams under any contract resulting from the acceptance of a bid. Equally, please let us know if you intend to nominate another person to bid on your behalf at the Sale unless this is to be carried out by us pursuant to a Telephone or Absentee *Bidding Form* that you have completed. If we do not approve the agency arrangements in writing before the Sale, we are entitled to assume that the person bidding at the Sale is bidding on his own behalf. Accordingly, the person bidding at the Sale will be the Buyer and will be liable to pay the *Hammer Price* and *Buyer's Premium* and associated charges. If we approve the identity of your client in advance, we will be in a position to address the invoice to your principal rather than you. We will require proof of the agent's client's identity and residence in advance of any bids made by the agent on his behalf. Please refer to our *Conditions of Business* and contact our Customer Services Department for further details. Bonhams undertakes Customer Due Diligence (CDD) into its Sellers and Buyers as required by the Money Laundering, Terrorist Financing and Transfer of Funds (Information on the Payer) Regulations 2017 ("the Regulations"). Bonhams' interpretation of the Regulations and Treasury Approved industry Guidance is that CDD under the Regulations is not required by Buyers into Sellers at Bonhams auctions or vice versa.

6. CONTRACTS BETWEEN THE BUYER AND SELLER AND THE BUYER AND BONHAMS

On the Lot being knocked down to the Buyer, a *Contract for Sale* of the Lot will be entered into between the Seller and the Buyer on the terms of the *Contract for Sale* set out in Appendix 1 at the back of the Catalogue. You will be liable to pay the *Purchase Price*, which is the *Hammer Price* plus any applicable VAT. At the same time, a separate contract is also entered into between us as Auctioneers and the Buyer. This is our *Buyer's Agreement*, the terms of which are set out in Appendix 2 at the back of the Catalogue. Please read the terms of the *Contract for Sale* and our *Buyer's Agreement* contained in the Catalogue in case you are the successful Bidder including the warranties as to your status and source of funds. We may change the terms of either or both of these agreements in advance of their being entered into, by setting out different terms in the Catalogue and/or by placing an insert in the Catalogue and/or by notices at the Sale venue and/or by oral announcements before and during the Sale. It is your responsibility to ensure you are aware of the up to date terms of the Buyer's Agreement for this Sale.

7. BUYER'S PREMIUM AND OTHER CHARGES PAYABLE BY THE BUYER

Under the Buyer's Agreement, a premium (the *Buyer's Premium*) is payable to us by the Buyer in accordance with the terms of the Buyer's Agreement and at rates set out below, calculated by reference to the *Hammer Price* and payable in addition to it.

For this Sale the following rates of Buyer's Premium will be payable by Buyers on each Lot purchased:

28% of the *Hammer Price* on the first £40,000; plus
27% of the *Hammer Price* from £40,001 and up to £800,000; plus
21% of the *Hammer Price* from £800,001 and up to £4,500,000; plus
14.5% of the *Hammer Price* above £4,500,000

A 3rd party bidding platform fee of 4% of the Hammer Price for Buyers using the following bidding platforms will be added to the invoices of successful Buyers – Invaluable; Live Auctioneers; The Saleroom; Lot-tissimo.

Storage and handling charges may also be payable by the Buyer as detailed on the specific Sale Information page at the front of the catalogue.

The Buyer's Premium and all other charges payable to us by the Buyer are subject to VAT at the prevailing rate, currently 20%.

VAT may also be payable on the *Hammer Price* of the Lot, where indicated by a symbol beside the Lot number. See paragraph 8 below for details.

On certain Lots, which will be marked "AR" in the Catalogue and which are sold for a *Hammer Price* of £1,000 or greater, the *Additional Premium* will be payable to us by the Buyer to cover our Expenses relating to the payment of royalties under the Artist's Resale Right Regulations 2006, as amended. The *Additional Premium* will be a percentage of the amount of the *Hammer Price* calculated in accordance with the table below, and shall not exceed £12,500.

<i>Hammer Price</i>	Percentage amount
From £0 to £50,000	4%
From £50,000.01 to £200,000	3%
From £200,000.01 to £350,000	1%
From £350,000.01 to £500,000	0.5%
Exceeding £500,000	0.25%

8. VAT

The prevailing rate of VAT at the time of going to press is 20%, but this is subject to government change and the rate payable will be the rate in force on the date of the Sale.

The following symbols, shown beside the Lot number, are used to denote that VAT is due on the *Hammer Price* and *Buyer's Premium*:

- † VAT at the prevailing rate on *Hammer Price* and *Buyer's Premium*
- Ω VAT on imported items at the prevailing rate on *Hammer Price* and *Buyer's Premium*
- * VAT on imported items at a preferential rate of 5% on *Hammer Price* and the prevailing rate on *Buyer's Premium*
- G Gold bullion exempt from VAT on the *Hammer Price* and subject to VAT at the prevailing rate on the *Buyer's Premium*
- Zero rated for VAT, no VAT will be added to the *Hammer Price* or the *Buyer's Premium*
- α Buyers from within the UK: VAT is payable at the prevailing rate on just the *Buyer's Premium* (NOT the *Hammer Price*). Buyers from outside the UK: VAT is payable at the prevailing rate on both *Hammer Price* and *Buyer's Premium*. If a Buyer, having registered under a non-UK address, decides that the item is not to be exported from the UK, then he should advise Bonhams immediately.

In all other instances no VAT will be charged on the *Hammer Price*, but VAT at the prevailing rate will be added to *Buyer's Premium* which will be invoiced on a VAT inclusive basis.

9. PAYMENT

It is of critical importance that you ensure that you have readily available funds to pay the *Purchase Price* and the *Buyer's Premium* (plus VAT and any other charges and *Expenses* to us) in full before making a bid for the Lot. If you are a successful Bidder, payment will be due to us by 4.30 pm on the second working day after the Sale so that all sums are cleared by the eighth working day after the Sale. Payments made by anyone other than the registered Buyer will not be accepted. Bonhams reserves the right to vary the terms of payment at any time.

Bonhams' preferred payment method is by bank transfer.

You may electronically transfer funds to our Account. If you do so, please quote your paddle number and invoice number as the reference. Our Account details are as follows:

Bank: National Westminster Bank Plc
Address: PO Box 4RY
250 Regent Street
London W1A 4RY
Account Name: Bonhams 1793 Limited
Account Number: 25563009
Sort Code: 56-00-27
IBAN Number: GB 33 NWBK 560027 25563009

If paying by bank transfer, the amount received after the deduction of any bank fees and/or conversion of the currency of payment to pounds sterling must not be less than the sterling amount payable, as set out on the invoice.

Payment may also be made by one of the following methods:

Debit cards issued in the name of the Buyer (including China Union Pay (CUP) cards and debit cards issued by Visa and MasterCard only). There is no limit on payment value if payment is made in person using Chip & Pin verification.

Payment by telephone may also be accepted up to £5,000, subject to appropriate verification procedures. If the amount payable by you for Lots exceeds that sum, the balance must be paid by other means.

Credit cards issued in the name of the Buyer (including China Union Pay (CUP) cards and credit cards issued by Visa and MasterCard only). There is a £5,000 limit on payment value if payment is made in person using Chip & Pin verification.

It may be advisable to notify your debit or credit card provider of your intended purchase in advance to reduce delays caused by us having to seek authority when you come to pay.

Note: only one debit or credit card may be used for payment of an account balance. If you have any questions with regards to card payments, please contact our Customer Services Department.

We reserve the rights to investigate and identify the source of any funds received by us, to postpone completion of the sale of any Lot at our discretion while we complete our investigations, and to cancel the Sale of any Lot if you are in breach of your warranties as Buyer, if we consider that such Sale would be unlawful or otherwise cause liabilities for the Seller or Bonhams, or would be detrimental to Bonhams' reputation.

10. COLLECTION AND STORAGE

The Buyer of a Lot will not be allowed to collect it until payment in full and in cleared funds has been made (unless we have made a special arrangement with the Buyer). For collection and removal of purchased Lots, please refer to Sale Information at the front of the Catalogue. Our offices are open 9.00am – 5pm Monday to Friday. Details relating to the collection of a Lot, the storage of a Lot and our Storage Contractor after the Sale are set out in the Catalogue.

11. SHIPPING

For information and estimates on domestic and international shipping as well as export licenses please contact Alban Shipping on +44 (0) 1582 493 099 enquiries@albanshipping.co.uk

12. EXPORT/TRADE RESTRICTIONS

It is your sole responsibility to comply with all export and import regulations relating to your purchases and also to obtain any relevant export and/or import licence(s). Export licences are issued by Arts Council England and application forms can be obtained from its Export Licensing Unit. The detailed provisions of the export licensing arrangements can be found on the ACE website <http://www.artscouncil.org.uk/what-we-do/supporting-museums/cultural-property/export-controls/export-licensing/> or by phoning ACE on +44 (0)20 7973 5188. The need for import licences varies from country to country and you should acquaint yourself with all relevant local requirements and provisions. The refusal of any import or export licence(s) or any delay in obtaining such licence(s) shall not permit the rescission of any Sale nor allow any delay in making full payment for the Lot. Generally, please contact our shipping department before the Sale if you require assistance in relation to export regulations.

13. CITES REGULATIONS

Please be aware that all Lots marked with the symbol Y are subject to CITES regulations when exporting these items outside the UK. These regulations may be found at:

<https://www.gov.uk/guidance/apply-for-cites-permits-and-certificates-to-trade-endangered-species/how-to-apply> or may be requested from: Enquiries: wildlife.licensing@apha.gov.uk

Applications: CITESapplication@apha.gov.uk

Address: UK CITES Management Authority

Centre for International Trade

Horizon House, Deanery Road, Bristol BS1 5AH

The refusal of any CITES licence or permit and any delay in obtaining such licences or permits shall not give rise to the rescission or cancellation of any Sale, nor allow any delay in making full payment for the Lot.

14. THE SELLERS AND/OR BONHAMS' LIABILITY

Other than any liability of the Seller to the Buyer of a Lot under the Contract for Sale, neither we nor the Seller are liable (whether in negligence or otherwise) for any error or misdescription or omission in any Description of a Lot or any Estimate in respect of it, whether contained in the Catalogue or otherwise, whether given orally or in writing and whether given before or during the Sale. Neither we nor the Seller will be liable for any loss of Business, profits, revenue or income, or for loss of reputation, or for disruption to Business or wasted time on the part of management or staff, or for indirect losses or consequential damages of any kind, irrespective in any case of the nature, volume or source of the loss or damage alleged to be suffered, and irrespective of whether the said loss or damage is caused by or claimed in respect of any negligence, other tort, breach of contract (if any) or statutory duty, restitutionary claim or otherwise. In any circumstances where we and/or the Seller are liable in relation to any Lot or any Description or Estimate made of any Lot, or the conduct of any Sale in relation to any Lot, whether in damages, for an indemnity or contribution, or for a restitutionary remedy or otherwise, our and/or the Seller's liability (combined, if both we and the Seller are liable) will be limited to payment of a sum which will not exceed by way of maximum the amount of the Purchase Price of the Lot irrespective in any case of the nature, volume or source of any loss or damage alleged to be suffered or sum claimed as due, and irrespective of whether the liability arises from any negligence, other tort, breach of contract (if any) or statutory duty or otherwise. Nothing set out above will be construed as excluding or restricting (whether directly or indirectly) our liability or excluding or restricting any person's rights or remedies in respect of (i) fraud, or (ii) death or personal injury caused by our negligence (or by the negligence of any person under our control or for whom we are legally responsible), or (iii) acts or omissions for which we are liable under the Occupiers Liability Act 1957, or (iv) any other liability to the extent the same may not be excluded or restricted as a matter of law or (v) our undertakings under paragraphs 9 (in relation to specialist Stamp or Book Sales only) and 10 of the Buyer's Agreement. The same applies in respect of the Seller, as if references to us in this paragraph were substituted with references to the Seller.

15. BOOKS

As stated above, all Lots are sold on an "as is" basis, subject to all faults, imperfections and errors of Description save as set out below. However, you will be entitled to reject a Book in the circumstances set out in paragraph 11 of the Buyers Agreement. Please note that Lots comprising printed Books, unframed maps and bound manuscripts are not liable to VAT on the Buyer's Premium.

16. CLOCKS AND WATCHES

All *Lots* are sold "as is", and the absence of any reference to the condition of a clock or watch does not imply that the *Lot* is in good condition and without defects, repairs or restorations. Most clocks and watches have been repaired in the course of their normal lifetime and may now incorporate parts not original to them. Furthermore, *Bonhams* makes no representation or warranty that any clock or watch is in working order. As clocks and watches often contain fine and complex mechanisms, *Bidders* should be aware that a general service, change of battery or further repair work, for which the *Buyer* is solely responsible, may be necessary.

17. FIREARMS – PROOF, CONDITION AND CERTIFICATION

Proof of Firearms

The term "proof exemption" indicates that a firearm has been examined at a Proof House, but not proved, as either (a) it was deemed of interest and not intended for use, or (b) ammunition was not available. In either case, the firearm must be regarded as unsafe to fire unless subsequently proved. Firearms proved for Black Powder should not be used with smokeless ammunition.

The term "Certificate of Unprovability" indicates that a firearm has been examined at a Proof House and is deemed both unsuitable for proof and use. Reproof is required before any such firearm is to be used.

Guns Sold as Parts

Barrels of guns sold as parts will only be made available for sleeving and measurements once rendered unserviceable according to the Gun Barrel Proof Act of 1968 to 1978 and the Rules of Proof.

Condition of Firearms

Comment in this *Catalogue* is restricted, in general, to exceptional condition and to those defects that might affect the immediate safety of a firearm in normal use. An intending *Bidder* unable to make technical examinations and assessments is recommended to seek advice from a gunmaker or from a modern firearms specialist. All prospective *Bidders* are advised to consult the - of bore and wall-thickness measurements posted in the saleroom and available from the department. *Bidders* should note that guns are stripped only where there is a strong indication of a mechanical malfunction. Stripping is not, otherwise, undertaken. Guns intended for use should be stripped and cleaned beforehand. Hammer guns should have their rebound mechanisms checked before use. The safety mechanisms of all guns must be tested before use. All measurements are approximate.

Original Gun Specifications Derived from Gunmakers

The Sporting Gun Department endeavours to confirm a gun's original specification and date of manufacture with makers who hold their original records.

Licensing Requirements

Firearms Act 1968 as amended

Bonhams is constantly reviewing its procedures and would remind you that, in the case of firearms or shotguns subject to certification, to conform with current legislation, *Bonhams* is required to see, as appropriate, your original registered firearms dealer's certificate / shot gun certificate / firearm certificate / museum firearms licence / Section 5 authority or import licence (or details of any exemption from which you may benefit, for instance Crown servant status) for the firearm(s) you have purchased prior to taking full payment of the amount shown on your invoice. Should you not already be in possession of such an authority or exemption, you are required to initially pay a deposit of 95% of the total invoice with the balance of 5% payable on presentation of your valid certificate or licence showing your authority to hold the firearm(s) concerned.

Please be advised that if a successful *Bidder* is then unable to produce the correct paperwork, the *Lot(s)* will be reoffered by *Bonhams* in the next appropriate *Sale*, on standard terms for *Sellers*, and you will be responsible for any loss incurred by *Bonhams* on the original *Sale* to you.

In the case of RFD certificates and Section 5 authorities, we wish to keep an up-to-date copy on file. Please supply us with a Fax or photocopy. It would be helpful if you could send us an updated copy whenever your certificate or authority is renewed or changed.

Lots marked 'S1' and bearing red labels are Section 1 firearms and require a valid British Firearms certificate, RFD Licence or import licence.

Lots marked 'S2' and bearing blue labels are Section 2 firearms and require a valid British Shotgun certificate, RFD licence or import licence.

Lots marked 'S5' and bearing specially marked red labels are Section 5 prohibited firearms and require a valid Section 5 Authority or import licence.

Lots marked with a 'S58' and bearing yellow labels are for obsolete calibres and no licence is required unless ammunition is held.

Unmarked *Lots* require no licence.

Please do not hesitate to contact the Modern Sporting Gun Department should you have any queries.

Taxidermy and Related Items

On behalf of the *Seller* of these articles, *Bonhams* undertakes to comply fully with Cites and DEFRA regulations. *Buyers* are advised to inform themselves of all such regulations and should expect the exportation of items to take some time to arrange.

18. FURNITURE

Upholstered Furniture

Whilst we take every care in cataloguing furniture which has been upholstered we offer no *Guarantee* as to the originality of the wood covered by fabric or upholstery.

19. JEWELLERY

Gemstones

Historically many gemstones have been subjected to a variety of treatments to enhance their appearance. Sapphires and rubies are routinely heat treated to improve their colour and clarity, similarly emeralds are frequently treated with oils or resin for the same purpose. Other treatments such as staining, irradiation or coating may have been used on other gemstones. These treatments may be permanent, whilst others may need special care or re-treatment over the years to retain their appearance. *Bidders* should be aware that *Estimates*

assume that gemstones may have been subjected to such treatments.

A number of laboratories issue certificates that give more detailed *Descriptions* of gemstones. However there may not be consensus between different laboratories on the degrees, or types of treatment for any particular gemstone. In the event that *Bonhams* has been given or has obtained certificates for any *Lot* in the *Sale* these certificates will be disclosed in the *Catalogue*. Although, as a matter of policy, *Bonhams* endeavours to provide certificates from recognised laboratories for certain gemstones, it is not feasible to obtain certificates for each *Lot*. In the event that no certificate is published in the *Catalogue*, *Bidders* should assume that the gemstones may have been treated. Neither *Bonhams* nor the *Seller* accepts any liability for contradictions or differing certificates obtained by *Buyers* on any *Lots* subsequent to the *Sale*.

Estimated Weights

If a stone(s) weight appears within the body of the *Description* in capital letters, the stone(s) has been unmounted and weighed by *Bonhams*. If the weight of the stone(s) is stated to be approximate and does not appear in capital letters, the stone(s) has been assessed by us within its/their settings, and the stated weight is a statement of our opinion only. This information is given as a guide and *Bidders* should satisfy themselves with regard to this information as to its accuracy.

Signatures

1. A diamond brooch, by Kutchinsky

When the maker's name appears in the title, in *Bonhams'* opinion the piece is by that maker.

2. A diamond brooch, signed Kutchinsky

Has a signature that, in *Bonhams'* opinion, is authentic but may contain gemstones that are not original, or the piece may have been altered.

3. A diamond brooch, mounted by Kutchinsky

Has been created by the jeweller, in *Bonhams'* opinion, but using stones or designs supplied by the client.

20. PHOTOGRAPHS

Explanation of Catalogue Terms

- "Bill Brandt": in our opinion a work by the artist.
- "Attributed to Bill Brandt": in our opinion probably a work by the artist, but less certainty to authorship is expressed than in the preceding category.
- "Signed and/or titled and/or dated and/or inscribed": in our opinion the signature and/or title and/or date and/or inscription are in the artist's hand.
- "Signed and/or titled and/or dated and/or inscribed in another hand": in our opinion the signature and/or title and/or date and/or inscription have been added by another hand.
- The date given is that of the image (negative). Where no further date is given, this indicates that the photographic print is vintage (the term "vintage" may also be included in the *Lot Description*). A vintage photograph is one which was made within approximately 5-10 years of the negative. Where a second, later date appears, this refers to the date of printing. Where the exact printing date is not known, but understood to be later, "printed later" will appear in the *Lot Description*.
- Unless otherwise specified, dimensions given are those of the piece of paper on which the image is printed, including any margins. Some photographs may appear in the *Catalogue* without margins illustrated.
- All photographs are sold unframed unless stated in the *Lot Description*.

21. PICTURES

Explanation of Catalogue Terms

The following terms used in the *Catalogue* have the following meanings but are subject to the general provisions relating to *Descriptions* contained in the *Contract for Sale*:

- "Jacopo Bassano": in our opinion a work by the artist. When the artist's forename(s) is not known, a series of asterisks, followed by the surname of the artist, whether preceded by an initial or not, indicates that in our opinion the work is by the artist named;
- "Attributed to Jacopo Bassano": in our opinion probably a work by the artist but less certainty as to authorship is expressed than in the preceding category;
- "Studio/Workshop of Jacopo Bassano": in our opinion a work by an unknown hand in a studio of the artist which may or may not have been executed under the artist's direction;
- "Circle of Jacopo Bassano": in our opinion a work by a hand closely associated with a named artist but not necessarily his pupil;
- "Follower of Jacopo Bassano": in our opinion a work by a painter working in the artist's style, contemporary or nearly contemporary, but not necessarily his pupil;
- "Manner of Jacopo Bassano": in our opinion a work in the style of the artist and of a later date;
- "After Jacopo Bassano": in our opinion, a copy of a known work of the artist;
- "Signed and/or dated and/or inscribed": in our opinion the signature and/or date and/or inscription are from the hand of the artist;
- "Bears a signature and/or date and/or inscription": in our opinion the signature and/or date and/or inscription have been added by another hand.

22. PORCELAIN AND GLASS

Damage and Restoration

For your guidance, in our *Catalogues* we attempt to detail, as far as practicable, all significant defects, cracks and restoration. Such practicable *Descriptions* of damage cannot be definitive, and in providing *Condition Reports*, we cannot *Guarantee* that there are no other defects present which have not been mentioned. *Bidders* should satisfy themselves by inspection, as to the condition of each *Lot*. Please see the *Contract for Sale* printed in this *Catalogue*. Because of the difficulty in determining whether an item of glass has been repolished, in our *Catalogues* reference is only made to visible chips and cracks. No mention is made of repolishing, severe or otherwise.

23. VEHICLES

The Veteran Car Club of Great Britain

Dating Plates and Certificates

When mention is made of a Veteran Car Club Dating Plate or Dating Certificate in this *Catalogue*, it should be borne in mind that the Veteran Car Club of Great Britain using the services of Veteran Car Company Ltd, does from time to time, review cars already dated and, in some instances, where fresh evidence becomes available, the review can result in an alteration of date. Whilst the Club and Veteran Car Company Ltd make every effort to ensure accuracy, the date shown on the Dating Plate or Dating Certificate cannot be guaranteed as correct and intending purchasers should make their own enquiries as to the date of the car.

24. WINE

Lots which are lying under Bond and those liable to VAT may not be available for immediate collection.

Examining the wines

It is occasionally possible to provide a pre-Sale tasting for larger parcels (as defined below). This is generally limited to more recent and everyday drinking wines. Please contact the department for details. It is not our policy to inspect every unopened case. In the case of wines older than 20 years the boxes will usually have been opened and levels and appearance noted in the *Catalogue* where necessary. You should make proper allowance for variations in ullage levels and conditions of corks, capsules and labels.

Corks and Ullages

Ullage refers to the space between the base of the cork and the wine.

Ullage levels for Bordeaux shaped bottles are only normally noted when below the neck and for Burgundy, Alsace, German and Cognac shaped bottles when greater than 4 centimetres (cm). Acceptable ullage levels increase with age; generally acceptable levels are as follows:

Under 15 years old – into neck or less than 4cm
15 to 30 years old – top shoulder (ts) or up to 5cm
Over 30 years old – high shoulder (hs) or up to 6cm

It should be noted that ullages may change between publication of the *Catalogue* and the *Sale* and that corks may fail as a result of transporting the wine. We will only accept responsibility for *Descriptions* of condition at the time of publication of the *Catalogue* and cannot accept responsibility for any loss resulting from failure of corks either before or after this point.

Options to buy parcels

A parcel is a number of *Lots* of identical size of the same wine, bottle size and *Description*. The *Buyer* of any of these *Lots* has the option to accept some or all of the remaining *Lots* in the parcel at the same price, although such options will be at the *Auctioneer's* sole discretion. Absentee *Bidders* are, therefore, advised to bid on the first *Lot* in a parcel.

Wines in Bond

Wines lying in Bond are marked Δ. All *Lots* sold under Bond, and which the *Buyer* wishes to remain under Bond, will be invoiced without VAT or Duty on the *Hammer Price*. If the *Buyer* wishes to take the *Lot* as Duty paid, UK Excise Duty and VAT will be added to the *Hammer Price* on the invoice.

Buyers must notify *Bonhams* at the time of the *sale* whether they wish to take their wines under Bond or Duty paid. If a *Lot* is taken under Bond, the *Buyer* will be responsible for all VAT, Duty, clearance and other charges that may be payable thereon.

Buyers outside the UK must be aware that any forwarding agent appointed to export their purchases must have a movement certificate for *Lots* to be released under Bond.

Bottling Details and Case Terms

The following terms used in the *Catalogue* have the following meanings:

CB – Château bottled
DB – Domaine bottled
EstB – Estate bottled
BB – Bordeaux bottled
BE – Belgian bottled
FB – French bottled
GB – German bottled
OB – Oporto bottled
UK – United Kingdom bottled
owc – original wooden case
iwc – individual wooden case
oc – original carton

SYMBOLS

THE FOLLOWING SYMBOLS ARE USED TO DENOTE

- | | |
|----|---|
| Y | This lot contains one or more regulated plant or animal species and is subject to CITES regulations. It is the buyer's responsibility to investigate such regulations and to obtain any necessary import or export certificates. A buyer's inability to obtain such certificates cannot justify a delay in payment or cancellation of a sale. |
| TP | Objects displayed with a TP will be located at the Cadogan Tate warehouse and will only be available for collection from this location. |
| W | Objects displayed with a w will be located in the Bonhams Warehouse and will only be available for collection from this location. |

- Δ Wines lying in Bond.
- AR An *Additional Premium* will be payable to us by the *Buyer* to cover our *Expenses* relating to payment of royalties under the Artist's Resale Right Regulations 2006, as amended. See clause 7 for details.
- The *Seller* has been guaranteed a minimum price for the *Lot*, either by *Bonhams* or a third party. This may take the form of an irrevocable bid by a third party, who may make a financial gain on a successful *Sale* or a financial loss if unsuccessful.
- ▲ *Bonhams* owns the *Lot* either wholly or partially or may otherwise have an economic interest.
- ⊕ This lot contains elephant ivory and is therefore subject to both CITES regulations and the UK Ivory Act 2018. It has been registered or has an exemption certificate allowing it to be offered for sale and sold under the provisions of the Ivory Act 2018. Property containing African elephant ivory cannot be imported to the USA. The EU and the UK have in place wide-ranging restrictions on dealing with property containing elephant ivory, including restrictions on import and/or export. It is a buyer's responsibility to obtain any export or import licences, certifications and any other required documentation, where applicable. *Bonhams* is not able to assist buyers with the shipment of any lots containing elephant ivory into the US, the UK or the EU. A buyer's inability to export or import these lots cannot justify a delay in payment or cancellation of a sale.

•, †, *, G, Ω, α see clause 8, VAT, for details.

DATA PROTECTION – USE OF YOUR INFORMATION

Where we obtain any personal information about you, we shall only use it in accordance with the terms of our Privacy Policy (subject to any additional specific consent(s) you may have given at the time your information was disclosed). A copy of our Privacy Policy can be found on our Website www.bonhams.com or requested by post from Customer Services Department, 101 New Bond Street, London, W1S 1SR or by email from info@bonhams.com

APPENDIX 1

BUYERS SALE CONTRACT WITH SELLER

IMPORTANT: These terms may be changed in advance of the Sale of the Lot to you, by the setting out of different terms in the Catalogue for the Sale and/or by placing an insert in the Catalogue and/or by notices at the Sale venue and/or on Bonhams' website, and/or by oral announcements before and during the Sale at the Sale venue. You should be alert to this possibility of changes and ask in advance of bidding if there have been any.

Under this contract the Seller's liability in respect of the quality of the Lot, it's fitness for any purpose and its conformity with any Description is limited. You are strongly advised to examine the Lot for yourself and/or obtain an independent examination of it before you buy.

1 THE CONTRACT

- 1.1 These terms and the relevant terms for *Bidders* and *Buyers* in the *Notice to Bidders* govern the *Contract for Sale* of the *Lot* by the *Seller* to the *Buyer*.
- 1.2 The Definitions and Glossary contained in Appendix 3 in the *Catalogue* are incorporated into this *Contract for Sale* and a separate copy can also be provided by *Bonhams* on request. Where words and phrases are used which are in the List of Definitions, they are printed in italics.
- 1.3 The *Seller* sells the *Lot* as the principal to the *Contract for Sale*, such contract being made between the *Seller* and you through *Bonhams* which acts in the sole capacity as the *Seller's* agent and not as an additional principal. However, if the *Catalogue* states that *Bonhams* sells the *Lot* as principal, or such a statement is made by an announcement by the *Auctioneer*, or by a notice at the *Sale*, or an insert in the *Catalogue*, then *Bonhams* is the *Seller* for the purposes of this agreement.
- 1.4 The contract is made on the fall of the *Auctioneer's* hammer in respect of the *Lot* when it is knocked down to you.

2 SELLER'S WARRANTIES AND UNDERTAKINGS

- 2.1 The *Seller* undertakes to you that:
- 2.1.1 the *Seller* is the owner of the *Lot* or is duly authorised to sell the *Lot* by the owner;
- 2.1.2 save as disclosed in the *Entry* for the *Lot* in the *Catalogue*, the *Seller* sells the *Lot* with full title guarantee or, where the *Seller* is an executor, trustee, liquidator, receiver or administrator, with whatever right, title or interest he may have in the *Lot*;
- 2.1.3 except where the *Sale* is by an executor, trustee, liquidator, receiver or administrator the *Seller* is both legally entitled to sell the *Lot*, and legally capable of conferring on you quiet possession of the *Lot* and that the *Sale* conforms in every respect with the terms implied by the Sale of Goods Act 1979, Sections 12(1) and 12(2) (see the Definitions and Glossary);
- 2.1.4 the *Seller* has complied with all requirements, legal or otherwise, relating to any export or import of the *Lot*, and all duties and taxes in respect of the export or import of the *Lot* have (unless stated to the contrary in the *Catalogue* or announced by the *Auctioneer*) been paid and, so far as the *Seller* is aware, all third parties have complied with such requirements in the past;
- 2.1.5 items consigned for sale by the *Seller* are not connected with or derived from any criminal activity, including without limitation tax evasion, money laundering, terrorist financing or breach of any applicable international trade sanctions;

- 2.1.6 subject to any alterations expressly identified as such made by announcement or notice at the *Sale* venue or by the *Notice to Bidders* or by an insert in the *Catalogue* or on the *Bonhams* website, the *Lot* corresponds with the *Contractual Description* of the *Lot*, being that part of the *Entry* about the *Lot* in the *Catalogue* which is in bold letters and (except for colour) with any photograph of the *Lot* in the *Catalogue*.

3 DESCRIPTIONS OF THE LOT

- 3.1 Paragraph 2.1.5 sets out what is the *Contractual Description* of the *Lot*. In particular, the *Lot* is not sold as corresponding with any part of the *Entry* in the *Catalogue* which is not printed in bold letters, the remainder of which *Entry* merely sets out (on the *Seller's* behalf) *Bonhams'* opinion about the *Lot* and which is not part of the *Contractual Description* upon which the *Lot* is sold. Any statement or representation other than that part of the *Entry* referred to in paragraph 2.1.5 (together with any express alteration to it as referred to in paragraph 2.1.5), including any *Description* or *Estimate*, whether made orally or in writing, including in the *Catalogue* or on *Bonhams' Website*, or by conduct, or otherwise, and whether by or on behalf of the *Seller* or *Bonhams* and whether made prior to or during the *Sale*, is not part of the *Contractual Description* upon which the *Lot* is sold.

- 3.2 Except as provided in paragraph 2.1.5, the *Seller* does not make or give and does not agree to make or give any contractual promise, undertaking, obligation, guarantee, warranty, or representation of fact, or undertake any duty of care, in relation to any *Description* of the *Lot* or any *Estimate* in relation to it, nor of the accuracy or completeness of any *Description* or *Estimate* which may have been *Bonhams*. No such *Description* or *Estimate* is incorporated into this *Contract for Sale*.

4 FITNESS FOR PURPOSE AND SATISFACTORY QUALITY

- 4.1 The *Seller* does not make and does not agree to make any contractual promise, undertaking, obligation, guarantee, warranty, or representation of fact in relation to the satisfactory quality of the *Lot* or its fitness for any purpose.
- 4.2 The *Seller* will not be liable for any breach of any undertaking, whether implied by the Sale of Goods Act 1979 or otherwise, as to the satisfactory quality of the *Lot* or its fitness for any purpose.

5 RISK, PROPERTY AND TITLE

- 5.1 Risk in the *Lot* passes to you after 7 days from the day upon which it is knocked down to you on the fall of the *Auctioneer's* hammer in respect of the *Lot*, or upon collection of the *Lot* if earlier. The *Seller* will not be responsible thereafter for the *Lot* prior to you collecting it from *Bonhams* or the *Storage Contractor*, with whom you have separate contract(s) as *Buyer*. You will indemnify the *Seller* and keep the *Seller* fully indemnified from and against all claims, proceedings, costs, expenses and losses arising in respect of any injury, loss and damage caused to the *Lot* beyond 7 days from the day of the fall of the *Auctioneer's* hammer until you obtain full title to it.
- 5.2 Title to the *Lot* remains in and is retained by the *Seller* until: (i) the *Purchase Price* and all other sums payable by you to *Bonhams* in relation to the *Lot* have been paid in full to and received in cleared funds by *Bonhams*, and (ii) *Bonhams* has completed its investigations pursuant to clause 3.11 of the *Buyer's Agreement* with *Bonhams* set out in Appendix 2 in the catalogue.

6 PAYMENT

- 6.1 Your obligation to pay the *Purchase Price* arises when the *Lot* is knocked down to you on the fall of the *Auctioneer's* hammer in respect of the *Lot*.
- 6.2 Time will be of the essence in relation to payment of the *Purchase Price* and all other sums payable by you to *Bonhams*. Unless agreed in writing with you by *Bonhams* on the *Seller's* behalf (in which case you must comply with the terms of that agreement), all such sums must be paid to *Bonhams* by you in the currency in which the *Sale* was conducted by not later than 4.30pm on the second working day following the *Sale* and you must ensure that the funds are cleared by the seventh working day after the *Sale*. Payment must be made to *Bonhams* by one of the methods stated in the *Notice to Bidders* unless otherwise agreed with you in writing by *Bonhams*. If you do not pay in full any sums due in accordance with this paragraph, the *Seller* will have the rights set out in paragraph 8 below.

7 COLLECTION OF THE LOT

- 7.1 Unless otherwise agreed in writing with you by *Bonhams*, the *Lot* will be released to you or to your order only when: (i) *Bonhams* has received cleared funds to the amount of the full *Purchase Price* and all other sums owed by you to the *Seller* and to *Bonhams* and (ii) *Bonhams* has completed its investigations pursuant to clause 3.11 of the *Buyer's Agreement* with *Bonhams* set out in Appendix 2 in the catalogue.
- 7.2 The *Seller* is entitled to withhold possession from you of any other *Lot* he has sold to you at the same or at any other *Sale* and whether currently in *Bonhams'* possession or not, until payment in full and in cleared funds of the *Purchase Price* and all other sums due to the *Seller* and/or *Bonhams* in respect of the *Lot*.
- 7.3 You should note that *Bonhams* has reserved the right not to release the *Lot* to you until its investigations under paragraph 3.11 of the *Buyers' Agreement* set out in Appendix 2 have been completed to *Bonhams'* satisfaction.
- 7.4 You will collect and remove the *Lot* at your own expense from *Bonhams'* custody and/or control or from the *Storage Contractor's* custody in accordance with *Bonhams'* instructions or requirements.
- 7.5 You will be wholly responsible for packing, handling and transport of the *Lot* on collection and for complying with all import or export regulations in connection with the *Lot*.
- 7.6 You will be wholly responsible for any removal, storage or other charges or expenses incurred by the *Seller* if you do not remove

the *Lot* in accordance with this paragraph 7 and will indemnify the *Seller* against all charges, costs, including any legal costs and fees, expenses and losses suffered by the *Seller* by reason of your failure to remove the *Lot* including any charges due under any *Storage Contract*. All such sums due to the *Seller* will be payable on demand.

8 FAILURE TO PAY FOR THE LOT

- 8.1 If the *Purchase Price* for a *Lot* is not paid to *Bonhams* in full in accordance with the *Contract for Sale*, the *Seller* will be entitled, with the prior written agreement of *Bonhams* but without further notice to you, to exercise one or more of the following rights (whether through *Bonhams* or otherwise):
- 8.1.1 to terminate immediately the *Contract for Sale* of the *Lot* for your breach of contract;
- 8.1.2 to resell the *Lot* by auction, private treaty or any other means on giving seven days' written notice to you of the intention to resell;
- 8.1.3 to retain possession of the *Lot*;
- 8.1.4 to remove and store the *Lot* at your expense;
- 8.1.5 to take legal proceedings against you for any sum due under the *Contract for Sale* and/or damages for breach of contract;
- 8.1.6 to be paid interest on any monies due (after as well as before judgement or order) at the annual rate of 5% per annum above the base rate of National Westminster Bank Plc from time to time to be calculated on a daily basis from the date upon which such monies become payable until the date of actual payment;
- 8.1.7 to repossess the *Lot* (or any part thereof) which has not become your property, and for this purpose (unless the *Buyer* buys the *Lot* as a *Consumer* from the *Seller* selling in the course of a *Business*) you hereby grant an irrevocable licence to the *Seller* by himself and to his servants or agents to enter upon all or any of your premises (with or without vehicles) during normal *Business* hours to take possession of the *Lot* or part thereof;
- 8.1.8 to retain possession of any other property sold to you by the *Seller* at the *Sale* or any other auction or by private treaty until all sums due under the *Contract for Sale* shall have been paid in full in cleared funds;
- 8.1.9 to retain possession of, and on three months' written notice to sell, *Without Reserve*, any of your other property in the possession of the *Seller* and/or of *Bonhams* (as bailee for the *Seller*) for any purpose (including, without limitation, other goods sold to you) and to apply any monies due to you as a result of such *Sale* in satisfaction or part satisfaction of any amounts owed to the *Seller* or to *Bonhams*; and
- 8.1.10 so long as such goods remain in the possession of the *Seller* or *Bonhams* as its bailee, to rescind the contract for the *Sale* of any other goods sold to you by the *Seller* at the *Sale* or at any other auction or by private treaty and apply any monies received from you in respect of such goods in part or full satisfaction of any amounts owed to the *Seller* or to *Bonhams* by you.
- 8.2 You agree to indemnify the *Seller* against all legal and other costs of enforcement, all losses and other expenses and costs (including any monies payable to *Bonhams* in order to obtain the release of the *Lot*) incurred by the *Seller* (whether or not court proceedings will have been issued) as a result of *Bonhams* taking steps under this paragraph 8 on a full indemnity basis together with interest thereon (after as well as before judgement or order) at the rate specified in paragraph 8.1.6 from the date upon which the *Seller* becomes liable to pay the same until payment by you.
- 8.3 On any resale of the *Lot* under paragraph 8.1.2, the *Seller* will account to you in respect of any balance remaining from any monies received by him or on his behalf in respect of the *Lot*, after the payment of all sums due to the *Seller* and to *Bonhams*, within 28 days of receipt of such monies by him or on his behalf.

9 THE SELLER'S LIABILITY

- 9.1 The *Seller* will not be liable for any injury, loss or damage caused by the *Lot* after the fall of the *Auctioneer's* hammer in respect of the *Lot*.
- 9.2 Subject to paragraph 9.3 below, except for breach of the express undertaking provided in paragraph 2.1.5, the *Seller* will not be liable for any breach of any term that the *Lot* will correspond with any *Description* applied to it by or on behalf of the *Seller*, whether implied by the Sale of Goods Act 1979 or otherwise.
- 9.3 Unless the *Seller* sells the *Lot* in the course of a *Business* and the *Buyer* buys it as a *Consumer*,
- 9.3.1 the *Seller* will not be liable (whether in negligence, other tort, breach of contract or statutory duty or in restitution or under the Misrepresentation Act 1967, or in any other way) for any lack of conformity with, or inaccuracy, error, misdescription or omission in any *Description* of the *Lot* or any *Entry* or *Estimate* in relation to the *Lot* made by or on behalf of the *Seller* (whether made in writing, including in the *Catalogue*, or on the *Website*, or orally, or by conduct or otherwise) and whether made before or after this agreement or prior to or during the *Sale*;
- 9.3.2 the *Seller* will not be liable for any loss of *Business*, *Business* profits or revenue or income or for loss of reputation or for disruption to *Business* or wasted time on the part of the *Buyer* or of the *Buyer's* management or staff or, for any indirect losses or consequential damages of any kind, irrespective in any case of the nature, volume or source of the loss or damage alleged to be suffered, and irrespective of whether the said loss or damage is caused by or claimed in respect of any negligence, other tort, breach of contract, statutory duty, restitutionary claim or otherwise;
- 9.3.3 in any circumstances where the *Seller* is liable to you in respect of the *Lot*, or any act, omission, statement, or representation in respect of it, or this agreement or its performance, and whether in damages, for an indemnity or contribution or for a restitutionary remedy or in any way whatsoever, the *Seller's* liability will be limited to payment of a sum which will not exceed by way of maximum the amount of the *Purchase Price* of the *Lot* irrespective in any case of the nature, volume or source

of any loss or damage alleged to be suffered or sum claimed as due, and irrespective of whether the liability arises from any negligence, other tort, breach of contract, statutory duty, bailee's duty, restitutionary claim or otherwise.

9.4 Nothing set out in paragraphs 9.1 to 9.3 above will be construed as excluding or restricting (whether directly or indirectly) any person's liability or excluding or restricting any person's rights or remedies in respect of (i) fraud, or (ii) death or personal injury caused by the *Seller's* negligence (or any person under the *Seller's* control or for whom the *Seller* is legally responsible), or (iii) acts or omissions for which the *Seller* is liable under the Occupiers Liability Act 1957, or (iv) any other liability to the extent the same may not be excluded or restricted as a matter of law.

10 MISCELLANEOUS

10.1 You may not assign either the benefit or burden of the *Contract for Sale*.

10.2 The *Seller's* failure or delay in enforcing or exercising any power or right under the *Contract for Sale* will not operate or be deemed to operate as a waiver of his rights under it except to the extent of any express waiver given to you in writing. Any such waiver will not affect the *Seller's* ability subsequently to enforce any right arising under the *Contract for Sale*.

10.3 If either party to the *Contract for Sale* is prevented from performing that party's respective obligations under the *Contract for Sale* by circumstances beyond its reasonable control or if performance of its obligations would by reason of such circumstances give rise to a significantly increased financial cost to it, that party will not, for so long as such circumstances prevail, be required to perform such obligations. This paragraph does not apply to the obligations imposed on you by paragraph 6.

10.4 Any notice or other communication to be given under the *Contract for Sale* must be in writing and may be delivered by hand or sent by first class post or air mail or fax transmission, if to the *Seller*, addressed c/o *Bonhams* at its address or fax number in the *Catalogue* (marked for the attention of the Company Secretary), and if to you to the address or fax number of the *Buyer* given in the *Bidding Form* (unless notice of any change of address is given in writing). It is the responsibility of the sender of the notice or communication to ensure that it is received in a legible form within any applicable time period.

10.5 If any term or any part of any term of the *Contract for Sale* is held to be unenforceable or invalid, such unenforceability or invalidity will not affect the enforceability and validity of the remaining terms or the remainder of the relevant term.

10.6 References in the *Contract for Sale* to *Bonhams* will, where appropriate, include reference to *Bonhams'* officers, employees and agents and to any subsidiary of *Bonhams Holdings Limited* and to its officers, employees and agents.

10.7 The headings used in the *Contract for Sale* are for convenience only and will not affect its interpretation.

10.8 In the *Contract for Sale* "including" means "including, without limitation".

10.9 References to the singular will include reference to the plural (and vice versa) and reference to any one gender will include reference to the other genders.

10.10 Reference to a numbered paragraph is to a paragraph of the *Contract for Sale*.

10.11 Save as expressly provided in paragraph 10.12 nothing in the *Contract for Sale* confers (or purports to confer) on any person who is not a party to the *Contract for Sale* any benefit conferred by, or the right to enforce any term of, the *Contract for Sale*.

10.12 Where the *Contract for Sale* confers an immunity from, and/or an exclusion or restriction of, the responsibility and/or liability of the *Seller*, it will also operate in favour and for the benefit of *Bonhams, Bonhams'* holding company and the subsidiaries of such holding company and the successors and assigns of *Bonhams* and of such companies and of any officer, employee and agent of *Bonhams* and such companies, each of whom will be entitled to rely on the relevant immunity and/or exclusion and/or restriction within and for the purposes of Contracts (Rights of Third Parties) Act 1999, which enables the benefit of a contract to be extended to a person who is not a party to the contract, and generally at law.

11 GOVERNING LAW

All transactions to which the *Contract for Sale* applies and all connected matters will be governed by and construed in accordance with the laws of that part of the United Kingdom where the *Sale* takes place and the *Seller* and you each submit to the exclusive jurisdiction of the courts of that part of the United Kingdom, save that the *Seller* may bring proceedings against you in any other court of competent jurisdiction to the extent permitted by the laws of the relevant jurisdiction. *Bonhams* has a complaints procedure in place.

APPENDIX 2

BUYER'S AGREEMENT WITH BONHAMS

IMPORTANT: These terms may be changed in advance of the *Sale* of the *Lot* to you, by the setting out of different terms in the *Catalogue* for the *Sale* and/or by placing an insert in the *Catalogue* and/or by notices at the *Sale* venue and/or by oral announcements before and during the *Sale* at the *Sale* venue. You should be alert to this possibility of changes and ask in advance of bidding if there have been any.

1 THE CONTRACT

1.1 These terms govern the contract between *Bonhams* personally and the *Buyer*, being the person to whom a *Lot* has been knocked down by the *Auctioneer*.

1.2 The Definitions and Glossary contained in Appendix 3 to the

Catalogue for the *Sale* are incorporated into this agreement and a separate copy can also be provided by us on request. Where words and phrases which are defined in the List of Definitions are used in this agreement, they are printed in italics. Reference is made in this agreement to information printed in the *Notice to Bidders*, printed in the *Catalogue* for the *Sale*, and where such information is referred to it is incorporated into this agreement.

1.3 Except as specified in paragraph 4 of the *Notice to Bidders* the *Contract for Sale* of the *Lot* between you and the *Seller* is made on the fall of the *Auctioneer's* hammer in respect of the *Lot*, when it is knocked down to you. At that moment a separate contract is also made between you and *Bonhams* on the terms in this *Buyer's Agreement*.

1.4 We act as agents for the *Seller* and are not answerable or personally responsible to you for any breach of contract or other default by the *Seller*, unless *Bonhams* sells the *Lot* as principal.

1.5 Our personal obligations to you are governed by this agreement and we agree, subject to the terms below, to the following obligations:

1.5.1 we will, until the date and time specified in the *Notice to Bidders* or otherwise notified to you, store the *Lot* in accordance with paragraph 5;

1.5.2 subject to any power of the *Seller* or us to refuse to release the *Lot* to you, we will release the *Lot* to you in accordance with paragraph 4 once you have paid to us, in cleared funds, everything due to us and the *Seller* and following completion of our enquiries pursuant to paragraph 3.11;

1.5.3 we will provide guarantees in the terms set out in paragraphs 9 and 10.

1.6 We do not make or give and do not agree to make or give any contractual promise, undertaking, obligation, *Guarantee*, warranty, representation of fact in relation to any *Description* of the *Lot* or any *Estimate* in relation to it, nor of the accuracy or completeness of any *Description* or *Estimate* which may have been made by us or on our behalf or by or on behalf of the *Seller* (whether made orally or in writing, including in the *Catalogue* or on *Bonhams' Website*, or by conduct, or otherwise), and whether made before or after this agreement or prior to or during the *Sale*. No such *Description* or *Estimate* is incorporated into this agreement between you and us. Any such *Description* or *Estimate*, if made by us or on our behalf, was (unless *Bonhams* itself sells the *Lot* as principal) made as agent on behalf of the *Seller*.

2 PERFORMANCE OF THE CONTRACT FOR SALE

You undertake to us personally that you will observe and comply with all your obligations and undertakings to the *Seller* under the *Contract for Sale* in respect of the *Lot*.

3 PAYMENT AND BUYER WARRANTIES

3.1 Unless agreed in writing between you and us or as otherwise set out in the *Notice to Bidders*, you must pay to us by not later than 4.30pm on the second working day following the *Sale*:

3.1.1 the *Purchase Price* for the *Lot*;

3.1.2 a *Buyer's Premium* in accordance with the rates set out in the *Notice to Bidders* on each lot, and

3.1.3 if the *Lot* is marked [AR], an *Additional Premium* which is calculated and payable in accordance with the *Notice to Bidders* together with VAT on that sum if applicable so that all sums due to us are cleared funds by the seventh working day after the *Sale*.

3.2 You must also pay us on demand any *Expenses* payable pursuant to this agreement.

3.3 All payments to us must be made in the currency in which the *Sale* was conducted, using, unless otherwise agreed by us in writing, one of the methods of payment set out in the *Notice to Bidders*. Our invoices will only be addressed to the registered *Bidder* unless the *Bidder* is acting as an agent for a named principal and we have approved that arrangement, in which case we will address the invoice to the principal.

3.4 Unless otherwise stated in this agreement all sums payable to us will be subject to VAT at the appropriate rate and VAT will be payable by you on all such sums.

3.5 We may deduct and retain for our own benefit from the monies paid by you to us the *Buyer's Premium*, the *Commission* payable by the *Seller* in respect of the *Lot*, any *Expenses* and VAT and any interest earned and/or incurred until payment to the *Seller*.

3.6 Time will be of the essence in relation to any payment payable to us. If you do not pay the *Purchase Price*, or any other sum due to us in accordance with this paragraph 3, we will have the rights set out in paragraph 7 below.

3.7 Where a number of *Lots* have been knocked down to you, any monies we receive from you will be applied firstly pro-rata to pay the *Purchase Price* of each *Lot* and secondly pro-rata to pay all amounts due to *Bonhams*.

3.8 You warrant that neither you nor - if you are a company, your directors, officers or your owner or their directors or shareholders - are an individual or an entity that is, or is owned or controlled by individuals or entities that are:

3.8.1 the subject of any sanctions administered or enforced by the U.S. Department of the Treasury's Office of Foreign Assets Control, the U.S. Department of State, the United Nations Security Council, the European Union, His Majesty's Treasury, or other relevant sanctions authority ("Sanctions" and a "Sanctioned Party"); or

3.8.2 located, organised or resident in a country or territory that is, or whose government is, the subject of Sanctions, including without limitation, Iran, North Korea, Sudan, Russia, and Syria); and further

3.8.3 that the property you purchase will not be transferred to or used in a country in contravention of any Sanctions administered or

enforced by the U.S., the United Nations Security Council, the European Union or His Majesty's Treasury or any other relevant Sanctions authority.

3.9 You warrant that the funds being used for your purchase have no link with criminal activity including without limitation money laundering, tax evasion or terrorist financing, and that you not under investigation for neither have been charged nor convicted in connection with any criminal activity.

3.10 Where you are acting as agent for another party ("your Principal"), you undertake and warrant that:

3.10.1 you have conducted suitable customer due diligence into your Principal under applicable Sanctions and Anti-Money Laundering laws and regulations;

3.10.2 your Principal is not a Sanctioned Party and not owned, partially owned or controlled by a Sanctioned Party, and you have no reason to suspect that your Principal has been charged or convicted with, money laundering, terrorism or other crimes;

3.10.3 funds used for your or your Principal's purchase are not connected with or derived from any criminal activity, including without limitation tax evasion, money laundering or terrorist financing;

3.10.4 items purchased by you and your Principal through *Bonhams* are not being transferred to or used in a country in contravention of any Sanctions administered or enforced by the U.S., the United Nations Security Council, the European Union or His Majesty's Treasury or any other relevant Sanctions authority, or purchased or to be used in any way connected with or to facilitate breaches of applicable Tax, Anti-Money Laundering or Anti-Terrorism laws and regulations; and

3.10.5 that you consent to *Bonhams* relying upon your customer due diligence, undertaking to retain records of your due diligence for at least 5 years and to make such due diligence records available for inspection by an independent auditor in the event we request you to do so.

3.11 We reserve the rights to make enquiries about any person transacting with us and to identify the source of any funds received from you. In the event we have not completed our investigations in respect of anti-terrorism financing, anti-money laundering or other financial and identity checks concerning either you or the *Seller*, to our satisfaction at our discretion, we shall be entitled to retain *Lots* and/or proceeds of *Sale*, postpone or cancel any sale and to take any other actions required or permitted under applicable law, without liability to you.

4 COLLECTION OF THE LOT

4.1 Subject to any power of the *Seller* or us to refuse to release the *Lot* to you, once you have paid to us; in cleared funds, everything due to the *Seller* and to us, and once we have completed our investigations under paragraph 3.11, we will release the *Lot* to you or as you may direct us in writing. The *Lot* will only be released on production of a buyer collection document, obtained from our cashier's office.

4.2 You must collect and remove the *Lot* at your own expense by the date and time specified in the *Notice to Bidders*, or if no date is specified, by 4.30pm on the seventh day after the *Sale*.

4.3 For the period referred to in paragraph 4.2, the *Lot* can be collected from the address referred to in the *Notice to Bidders* for collection on the days and times specified in the *Notice to Bidders*. Thereafter, the *Lot* may be removed elsewhere for storage and you must enquire from us as to when and where you can collect it, although this information will usually be set out in the *Notice to Bidders*.

4.4 If you have not collected the *Lot* by the date specified in the *Notice to Bidders*, you authorise us, acting in this instance as your agent and on your behalf, to enter into a contract (the "*Storage Contract*") with the *Storage Contractor* for the storage of the *Lot* on the then current standard terms and conditions agreed between *Bonhams* and the *Storage Contractor* (copies of which are available on request). If the *Lot* is stored at our premises storage fees at our current daily rates (currently a minimum of £3 plus VAT per *Lot* per day) will be payable from the expiry of the period referred to in paragraph 4.2. These storage fees form part of our *Expenses*.

4.5 Until you have paid the *Purchase Price* and any *Expenses* in full the *Lot* will either be held by us as agent on behalf of the *Seller* or held by the *Storage Contractor* as agent on behalf of the *Seller* and ourselves on the terms contained in the *Storage Contract*.

4.6 You undertake to comply with the terms of any *Storage Contract* and in particular to pay the charges (and all costs of moving the *Lot* into storage) due under any *Storage Contract*. You acknowledge and agree that you will not be able to collect the *Lot* from the *Storage Contractor's* premises until you have paid the *Purchase Price*, any *Expenses* and all charges due under the *Storage Contract*.

4.7 You will be wholly responsible for packing, handling and transport of the *Lot* on collection and for complying with all import or export regulations in connection with the *Lot*.

4.8 You will be wholly responsible for any removal, storage, or other charges for any *Lot* not removed in accordance with paragraph 4.2, payable at our current rates, and any *Expenses* we incur (including any charges due under the *Storage Contract*), all of which must be paid by you on demand and in any event before any collection of the *Lot* by you or on your behalf.

5 STORING THE LOT

We agree to store the *Lot* until the earlier of your removal of the *Lot* or until the time and date set out in the *Notice to Bidders*, on the *Sale* Information Page or at the back of the catalogue (or if no date is specified, by 4.30pm on the seventh day after the *Sale*) and, subject to paragraphs 3, 6 and 10, to be responsible as *bailee* to you for damage to or the loss or destruction of the *Lot* (notwithstanding that it is not your property before payment

of the *Purchase Price*). If you do not collect the *Lot* before the time and date set out in the *Notice to Bidders* (or if no date is specified, by 4.30pm on the seventh day after the *Sale*) we may remove the *Lot* to another location, the details of which will usually be set out in the relevant section of the *Catalogue*. If you have not paid for the *Lot* in accordance with paragraph 3, and the *Lot* is moved to any third party's premises, the *Lot* will be held by such third party strictly to *Bonhams'* order and we will retain our lien over the *Lot* until we have been paid in full in accordance with paragraph 3.

6 RESPONSIBILITY FOR THE LOT

6.1 Title (ownership) in the *Lot* passes to you (i) on payment of the *Purchase Price* to us in full in cleared funds and (ii) when investigations have been completed to our satisfaction under paragraph 3.11.

6.2 Please note however, that under the *Contract for Sale*, the **risk in the *Lot* passes to you after 7 days from the day upon which it is knocked down to you or upon collection of the *Lot* if earlier, and you are advised to obtain insurance in respect of the *Lot* as soon as possible after the *Sale*.**

7 FAILURE TO PAY OR TO REMOVE THE LOT AND PART PAYMENTS

7.1 If all sums payable to us are not so paid in full at the time they are due and/or the *Lot* is not removed in accordance with this agreement, we will (without further notice to you unless otherwise provided below), be entitled to exercise one or more of the following rights (without prejudice to any rights we may exercise on behalf of the *Seller*):

7.1.1 to terminate this agreement immediately for your breach of contract;

7.1.2 to retain possession of the *Lot*;

7.1.3 to remove, and/or store the *Lot* at your expense;

7.1.4 to take legal proceedings against you for payment of any sums payable to us by you (including the *Purchase Price*) and/or damages for breach of contract;

7.1.5 to be paid interest on any monies due to us (after as well as before judgement or order) at the annual rate of 5% per annum above the base lending rate of National Westminster Bank Plc from time to time to be calculated on a daily basis from the date upon which such monies become payable until the date of actual payment;

7.1.6 to repossess the *Lot* (or any part thereof) which has not become your property, and for this purpose (unless you buy the *Lot* as a *Consumer*) you hereby grant an irrevocable licence to us, by ourselves, our servants or agents, to enter upon all or any of your premises (with or without vehicles) during normal business hours to take possession of any *Lot* or part thereof;

7.1.7 to sell the *Lot Without Reserve* by auction, private treaty or any other means on giving you three months' written notice of our intention to do so;

7.1.8 to retain possession of any of your other property in our possession for any purpose (including, without limitation, other goods sold to you or with us for *Sale*) until all sums due to us have been paid in full;

7.1.9 to apply any monies received from you for any purpose whether at the time of your default or at any time thereafter in payment or part payment of any sums due to us by you under this agreement;

7.1.10 on three months' written notice to sell, *Without Reserve*, any of your other property in our possession or under our control for any purpose (including other goods sold to you or with us for *Sale*) and to apply any monies due to you as a result of such *Sale* in payment or part payment of any amounts owed to us;

7.1.11 refuse to allow you to register for a future *Sale* or to reject a bid from you at any future *Sale* or to require you to pay a deposit before any bid is accepted by us at any future *Sale* in which case we will be entitled to apply such deposit in payment or part payment, as the case may be, of the *Purchase Price* of any *Lot* of which you are the *Buyer*.

7.1.12 having made reasonable efforts to inform you, to release your name and address to the *Seller*, so they might take appropriate steps to recover the amounts due and legal costs associated with such steps.

7.2 You agree to indemnify us against all legal and other costs, all losses and all other *Expenses* (whether or not court proceedings will have been issued) incurred by us as a result of our taking steps under this paragraph 7 on a full indemnity basis together with interest thereon (after as well as before judgement or order) at the rate specified in paragraph 7.1.5 from the date upon which we become liable to pay the same until payment by you.

7.3 If you pay us only part of the sums due to us such payment shall be applied firstly to the *Purchase Price* of the *Lot* (or where you have purchased more than one *Lot* pro-rata towards the *Purchase Price* of each *Lot*) and secondly to the *Buyer's Premium* (or where you have purchased more than one *Lot* pro-rata to the *Buyer's Premium* on each *Lot*) and thirdly to any other sums due to us.

7.4 We will account to you in respect of any balance we hold remaining from any monies received by us in respect of any *Sale* of the *Lot* under our rights under this paragraph 7 after the payment of all sums due to us and/or the *Seller* within 28 days of receipt by us of all such sums paid to us.

8 CLAIMS BY OTHER PERSONS IN RESPECT OF THE LOT

8.1 Whenever it becomes apparent to us that the *Lot* is the subject of a claim by someone other than you and other than the *Seller* (or that such a claim can reasonably be expected to be made), we may, at our absolute discretion, deal with the *Lot* in any manner which appears to us to recognise the legitimate interests of ourselves and the other parties involved and lawfully to protect our position and our legitimate interests. Without

prejudice to the generality of the discretion and by way of example, we may:

8.1.1 retain the *Lot* to investigate any question raised or reasonably expected by us to be raised in relation to the *Lot*; and/or

8.1.2 deliver the *Lot* to a person other than you; and/or

8.1.3 commence interpleader proceedings or seek any other order of any court, mediator, arbitrator or government body; and/or

8.1.4 require an indemnity and/or security from you in return for pursuing a course of action agreed to by you.

8.2 The discretion referred to in paragraph 8.1:

8.2.1 may be exercised at any time during which we have actual or constructive possession of the *Lot*, or at any time after such possession, where the cessation of such possession has occurred by reason of any decision, order or ruling of any court, mediator, arbitrator or government body; and

8.2.2 will not be exercised unless we believe that there exists a serious prospect of a good arguable case in favour of the claim.

9 FORGERIES

9.1 We undertake a personal responsibility for any *Forgery* in accordance with the terms of this paragraph 9.

9.2 Paragraph 9 applies only if:

9.2.1 your name appears as the named person to whom the original invoice was made out by us in respect of the *Lot* and that invoice has been paid; and

9.2.2 you notify us in writing as soon as reasonably practicable after you have become aware that the *Lot* is or may be a *Forgery*, and in any event within one year after the *Sale*, that the *Lot* is a *Forgery*; and

9.2.3 within one month after such notification has been given, you return the *Lot* to us in the same condition as it was at the time of the *Sale*, accompanied by written evidence that the *Lot* is a *Forgery* and details of the *Sale* and *Lot* number sufficient to identify the *Lot*.

9.3 Paragraph 9 will not apply in respect of a *Forgery* if:

9.3.1 the *Entry* in relation to the *Lot* contained in the *Catalogue* reflected the then accepted general opinion of scholars and experts or fairly indicated that there was a conflict of such opinion or reflected the then current opinion of an expert acknowledged to be a leading expert in the relevant field; or

9.3.2 it can be established that the *Lot* is a *Forgery* only by means of a process not generally accepted for use until after the date on which the *Catalogue* was published or by means of a process which it was unreasonable in all the circumstances for us to have employed.

9.4 You authorise us to carry out such processes and tests on the *Lot* as we in our absolute discretion consider necessary to satisfy ourselves that the *Lot* is or is not a *Forgery*.

9.5 If we are satisfied that a *Lot* is a *Forgery* we will (as principal) purchase the *Lot* from you and you will transfer the title to the *Lot* in question to us, with full title guarantee, free from any liens, charges, encumbrances and adverse claims, in accordance with the provisions of Sections 12(1) and 12(2) of the *Sale of Goods Act 1979* and we will pay to you an amount equal to the sum of the *Purchase Price*, *Buyer's Premium*, *VAT* and *Expenses* paid by you in respect of the *Lot*.

9.6 The benefit of paragraph 9 is personal to, and incapable of assignment by, you.

9.7 If you sell or otherwise dispose of your interest in the *Lot*, all rights and benefits under this paragraph 9 will cease.

9.8 Paragraph 9 does not apply to a *Lot* made up of or including a Chinese painting or Chinese paintings, a motor vehicle or motor vehicles, a *Stamp* or *Stamps* or a *Book* or *Books*.

10 OUR LIABILITY

10.1 We will not be liable whether in negligence, other tort, breach of contract or statutory duty or in restitution or under the *Misrepresentation Act 1967* or in any other way for lack of conformity with or any inaccuracy, error, misdescription or omission in any *Description* of the *Lot* or any *Entry* or *Estimate* in respect of it, made by us or on our behalf or by or on behalf of the *Seller* (whether made in writing, including in the *Catalogue*, or on the *Bonhams' Website*, or orally, or by conduct or otherwise) and whether made before or after this agreement or prior to or during the *Sale*.

10.2 Our duty to you while the *Lot* is at your risk and/or your property and in our custody and/or control is to exercise reasonable care in relation to it, but we will not be responsible for damage to the *Lot* or to other persons or things caused by:

10.2.1 handling the *Lot* if it was affected at the time of *Sale* to you by woodworm and any damage is caused as a result of it being affected by woodworm; or

10.2.2 changes in atmospheric pressure; nor will we be liable for:

10.2.3 damage to tension stringed musical instruments; or

10.2.4 damage to gilded picture frames, plaster picture frames or picture frame glass; and if the *Lot* is or becomes dangerous, we may dispose of it without notice to you in advance in any manner we think fit and we will be under no liability to you for doing so.

10.3.1 We will not be liable to you for any loss of *Business*, *Business* profits, revenue or income or for loss of *Business* reputation or for disruption to *Business* or wasted time on the part of the *Buyer's* management or staff or, if you are buying the *Lot* in the course of a *Business*, for any indirect losses or consequential damages of any kind, irrespective in any case of the nature, volume or source of the loss or damage alleged to be suffered, and irrespective of whether the said loss or damage is caused by or claimed in respect of any negligence, other tort, breach of contract, statutory duty, bailee's duty, a restitutionary claim or otherwise.

10.3.2 Unless you buy the *Lot* as a *Consumer*, in any circumstances where we are liable to you in respect of a *Lot*, or any act,

omission, statement, representation in respect of it, or this agreement or its performance, and whether in damages, for an indemnity or contribution or for a restitutionary remedy or in any way whatsoever, our liability will be limited to payment of a sum which will not exceed by way of maximum the amount of the *Purchase Price* of the *Lot* plus *Buyer's Premium* (less any sum you may be entitled to recover from the *Seller*) irrespective in any case of the nature, volume or source of any loss or damage alleged to be suffered or sum claimed as due, and irrespective of whether the liability arises from negligence, other tort, breach of contract, statutory duty, bailee's duty, a restitutionary claim or otherwise.

You may wish to protect yourself against loss by obtaining insurance.

10.4 Nothing set out above will be construed as excluding or restricting (whether directly or indirectly) any person's liability or excluding or restricting any person's rights or remedies in respect of (i) fraud, or (ii) death or personal injury caused by our negligence (or any person under our control or for whom we are legally responsible), or (iii) acts or omissions for which we are liable under the *Occupiers Liability Act 1957*, or (iv) any other liability to the extent the same may not be excluded or restricted as a matter of law, or (v) under our undertaking in paragraph 9 of these conditions.

11 BOOKS MISSING TEXT OR ILLUSTRATIONS

Where the *Lot* is made up wholly of a *Book* or *Books* and any *Book* does not contain text or illustrations (in either case referred to as a "non-conforming *Lot*"), we undertake a personal responsibility for such a non-conforming *Lot* in accordance with the terms of this paragraph, if:

the original invoice was made out by us to you in respect of the *Lot* and that invoice has been paid; and

you notify us in writing as soon as reasonably practicable after you have become aware that the *Lot* is or may be a non-conforming *Lot*, and in any event within 20 days after the *Sale* (or such longer period as we may agree in writing) that the *Lot* is a non-conforming *Lot*; and

within 20 days of the date of the relevant *Sale* (or such longer period as we may agree in writing) you return the *Lot* to us in the same condition as it was at the time of the *Sale*, accompanied by written evidence that the *Lot* is a non-conforming *Lot* and details of the *Sale* and *Lot* number sufficient to identify the *Lot*; but not if: the *Entry* in the *Catalogue* in respect of the *Lot* indicates that the rights given by this paragraph do not apply to it; or the *Entry* in the *Catalogue* in respect of the *Lot* reflected the then accepted general opinion of scholars and experts or fairly indicated that there was a conflict of such opinion; or it can be established that the *Lot* is a non-conforming *Lot* only by means of a process not generally accepted for use until after the date on which the *Catalogue* was published or by means of a process which it was unreasonable in all the circumstances for us to have employed; or the *Lot* comprises atlases, maps, autographs, manuscripts, extra illustrated books, music or periodical publications; or the *Lot* was listed in the *Catalogue* under "collections" or "collections and various" or the *Lot* was stated in the *Catalogue* to comprise or contain a collection, issue or *Books* which are undescribed or the missing text or illustrations are referred to or the relevant parts of the *Book* contain blanks, half titles or advertisements.

If we are reasonably satisfied that a *Lot* is a non-conforming *Lot*, we will (as principal) purchase the *Lot* from you and you will transfer the title to the *Lot* in question to us, with full title guarantee, free from any liens, charges, encumbrances and adverse claims and we will pay to you an amount equal to the sum of the *Purchase Price* and *Buyer's Premium* paid by you in respect of the *Lot*.

The benefit of paragraph 10 is personal to, and incapable of assignment by, you and if you sell or otherwise dispose of your interest in the *Lot*, all rights and benefits under this paragraph will cease.

12 MISCELLANEOUS

12.1 You may not assign either the benefit or burden of this agreement.

12.2 Our failure or delay in enforcing or exercising any power or right under this agreement will not operate or be deemed to operate as a waiver of our rights under it except to the extent of any express waiver given to you in writing. Any such waiver will not affect our ability subsequently to enforce any right arising under this agreement.

12.3 If either party to this agreement is prevented from performing that party's respective obligations under this agreement by circumstances beyond its reasonable control (including without limitation governmental intervention, industrial action, insurrection, warfare (declared or undeclared), terrorism, power failure, epidemic or natural disaster) or if performance of its obligations would by reason of such circumstances give rise to a significantly increased financial cost to it, that party will not, for so long as such circumstances prevail, be required to perform such obligations. This paragraph does not apply to the obligations imposed on you by paragraph 3.

12.4 Any notice or other communication to be given under this agreement must be in writing and may be delivered by hand or sent by first class post or air mail or fax transmission (if to *Bonhams* marked for the attention of the Company Secretary), to the address or fax number of the relevant party given in the *Contract Form* (unless notice of any change of address is given in writing). It is the responsibility of the sender of the notice or communication to ensure that it is received in a legible form within any applicable time period.

12.5 If any term or any part of any term of this agreement is held to be unenforceable or invalid, such unenforceability or invalidity

- will not affect the enforceability and validity of the remaining terms or the remainder of the relevant term.
- 12.6 References in this agreement to *Bonhams* will, where appropriate, include reference to *Bonhams'* officers, employees and agents.
- 12.7 The headings used in this agreement are for convenience only and will not affect its interpretation.
- 12.8 In this agreement "including" means "including, without limitation".
- 12.9 References to the singular will include reference to the plural (and vice versa) and reference to any one gender will include reference to the other genders.
- 12.10 Reference to a numbered paragraph is to a paragraph of this agreement.
- 12.11 Save as expressly provided in paragraph 12.12 nothing in this agreement confers (or purports to confer) on any person who is not a party to this agreement any benefit conferred by, or the right to enforce any term of, this agreement.
- 12.12 Where this agreement confers an immunity from, and/or an exclusion or restriction of, the responsibility and/or liability of *Bonhams*, it will also operate in favour and for the benefit of *Bonhams'* holding company and the subsidiaries of such holding company and the successors and assigns of *Bonhams* and of such companies and of any officer, employee and agent of *Bonhams* and such companies, each of whom will be entitled to rely on the relevant immunity and/or exclusion and/or restriction within and for the purposes of Contracts (Rights of Third Parties) Act 1999, which enables the benefit of a contract to be extended to a person who is not a party to the contract, and generally at law.

13 GOVERNING LAW

All transactions to which this agreement applies and all connected matters will be governed by and construed in accordance with the laws of that part of the United Kingdom where the *Sale* takes (or is to take) place and we and you each submit to the exclusive jurisdiction of the courts of that part of the United Kingdom, save that we may bring proceedings against you in any other court of competent jurisdiction to the extent permitted by the laws of the relevant jurisdiction. *Bonhams* has a complaints procedure in place.

DATA PROTECTION – USE OF YOUR INFORMATION

Where we obtain any personal information about you, we shall only use it in accordance with the terms of our Privacy Policy (subject to any additional specific consent(s) you may have given at the time your information was disclosed). A copy of our Privacy Policy can be found on our *Website* www.bonhams.com or requested by post from Customer Services Department, 101 New Bond Street, London W1S 1SR, United Kingdom or by email from info@bonhams.com.

APPENDIX 3

DEFINITIONS AND GLOSSARY

Where these Definitions and Glossary are incorporated, the following words and phrases used have (unless the context otherwise requires) the meanings given to them below. The Glossary is to assist you to understand words and phrases which have a specific legal meaning with which you may not be familiar.

LIST OF DEFINITIONS

"Account" the bank account of *Bonhams* into which all sums received in respect of the *Purchase Price* of any *Lot* will be paid.

"Additional Premium" a premium, calculated in accordance with the *Notice to Bidders*, to cover *Bonhams'* Expenses relating to the payment of royalties under the Artist's Resale Right Regulations 2006, as amended, which is payable by the *Buyer* to *Bonhams* on any *Lot* marked [AR] which sells for a *Hammer Price* which together with the *Buyer's Premium* (but excluding any VAT) equals or exceeds 1000 pounds.

"Auctioneer" the representative of *Bonhams* conducting the *Sale*.

"Bidder" Any person considering, attempting or making a Bid, including those who have completed a *Bidding Form*.

"Bidding Form" our Bidding Registration Form, our Absentee Bidding Form or our Telephone Bidding Form.

"Bonhams" Bonhams 1793 Limited or its successors or assigns. *Bonhams* is also referred to in the *Buyer's Agreement*, the Conditions of Business and the *Notice to Bidders* by the words "we", "us" and "our".

"Book" a printed *Book* offered for *Sale* at a specialist *Book Sale*.

"Business" includes any trade, *Business* and profession.

"Buyer" the person to whom a *Lot* is knocked down by the *Auctioneer*. The *Buyer* is also referred to in the *Contract for Sale* and the *Buyer's Agreement* by the words "you" and "your".

"Buyer's Agreement" the contract entered into by *Bonhams* with the *Buyer* (see Appendix 2 in the *Catalogue*).

"Buyer's Premium" the sum calculated on the *Hammer Price* at the rates stated in the *Notice to Bidders*.

"Catalogue" the *Catalogue* relating to the relevant *Sale*, including any representation of the *Catalogue* published on our *Website*.

"Commission" the *Commission* payable by the *Seller* to *Bonhams* calculated at the rates stated in the *Contract Form*.

"Condition Report" a report on the physical condition of a *Lot* provided to a *Bidder* or potential *Bidder* by *Bonhams* on behalf of the *Seller*.

"Conditions of Sale" the *Notice to Bidders*, *Contract for Sale*, *Buyer's Agreement* and Definitions and Glossary.

"Consignment Fee" a fee payable to *Bonhams* by the *Seller* calculated at rates set out in the Conditions of Business.

"Consumer" a natural person who is acting for the relevant purpose outside his trade, *Business* or profession.

"Contract Form" the *Contract Form*, or vehicle *Entry* form, as applicable, signed by or on behalf of the *Seller* listing the *Lots* to be offered for *Sale* by *Bonhams*.

"Contract for Sale" the *Sale* contract entered into by the *Seller* with the *Buyer* (see Appendix 1 in the *Catalogue*).

"Contractual Description" the only *Description* of the *Lot* (being that part of the *Entry* about the *Lot* in the *Catalogue* which is in bold letters, any photograph (except for the colour) and the contents of any *Condition Report*) to which the *Seller* undertakes in the *Contract of Sale* the *Lot* corresponds.

"Description" any statement or representation in any way descriptive of the *Lot*, including any statement or representation relating to its authorship, attribution, condition, provenance, authenticity, style, period, age, suitability, quality, origin, value, estimated selling price (including the *Hammer Price*).

"Entry" a written statement in the *Catalogue* identifying the *Lot* and its *Lot* number which may contain a *Description* and illustration(s) relating to the *Lot*.

"Estimate" a statement of our opinion of the range within which the hammer is likely to fall.

"Expenses" charges and *Expenses* paid or payable by *Bonhams* in respect of the *Lot* including legal *Expenses*, banking charges and *Expenses* incurred as a result of an electronic transfer of money, charges and *Expenses* for loss and damage cover, insurance, *Catalogue* and other reproductions and illustrations, any customs duties, advertising, packing or shipping costs, reproductions rights' fees, taxes, levies, costs of testing, searches or enquiries, preparation of the *Lot* for *Sale*, storage charges, removal charges, removal charges or costs of collection from the *Seller* as the *Seller's* agents or from a defaulting *Buyer*, plus VAT if applicable.

"Forgery" an imitation intended by the maker or any other person to deceive as to authorship, attribution, origin, authenticity, style, date, age, period, provenance, culture, source or composition, which at the date of the *Sale* had a value materially less than it would have had if the *Lot* had not been such an imitation, and which is not stated to be such an imitation in any description of the *Lot*. A *Lot* will not be a *Forgery* by reason of any damage to, and/or restoration and/ or modification work (including repainting or over painting) having been carried out on the *Lot*, where that damage, restoration or modification work (as the case may be) does not substantially affect the identity of the *Lot* as one conforming to the *Description* of the *Lot*.

"Guarantee" the obligation undertaken personally by *Bonhams* to the *Buyer* in respect of any *Forgery* and, in the case of specialist *Stamp Sales* and/or specialist *Book Sales*, a *Lot* made up of a *Stamp* or *Stamps* or a *Book* or *Books* as set out in the *Buyer's Agreement*.

"Hammer Price" the price in the currency in which the *Sale* is conducted at which a *Lot* is knocked down by the *Auctioneer*.

"Loss and Damage Warranty" means the warranty described in paragraph 8.2 of the Conditions of Business.

"Loss and Damage Warranty Fee" means the fee described in paragraph 8.2.3 of the Conditions of Business.

"Lot" any item consigned to *Bonhams* with a view to its *Sale* at auction or by private treaty (and reference to any *Lot* will include, unless the context otherwise requires, reference to individual items comprised in a group of two or more items offered for *Sale* as one *Lot*).

"Motoring Catalogue Fee" a fee payable by the *Seller* to *Bonhams* in consideration of the additional work undertaken by *Bonhams* in respect of the cataloguing of motor vehicles and in respect of the promotion of *Sales* of motor vehicles.

"New Bond Street" means *Bonhams'* saleroom at 101 New Bond Street, London W1S 1SR.

"Notional Charges" the amount of *Commission* and VAT which would have been payable if the *Lot* had been sold at the *Notional Price*.

"Notional Fee" the sum on which the *Consignment Fee* payable to *Bonhams* by the *Seller* is based and which is calculated according to the formula set out in the Conditions of Business.

"Notional Price" the latest in time of the average of the high and low *Estimates* given by us to you or stated in the *Catalogue* or, if no such *Estimates* have been given or stated, the *Reserve* applicable to the *Lot*.

"Notice to Bidders" the notice printed at the back or front of our *Catalogues*.

"Purchase Price" the aggregate of the *Hammer Price* and VAT on the *Hammer Price* (where applicable), the *Buyer's Premium* and VAT on the *Buyer's Premium* and any *Expenses*.

"Reserve" the minimum price at which a *Lot* may be sold (whether at auction or by private treaty).

"Sale" the auction *Sale* at which a *Lot* is to be offered for *Sale* by *Bonhams*.

"Sale Proceeds" the net amount due to the *Seller* from the *Sale* of a *Lot*, being the *Hammer Price* less the *Commission*, any VAT chargeable thereon, *Expenses* and any other amount due to us in whatever capacity and whatsoever arising.

"Seller" the person who offers the *Lot* for *Sale* named on the *Contract Form*. Where the person so named identifies on the form another person as acting as his agent, or where the person named on the *Contract Form* acts as an agent for a principal (whether such agency is disclosed to *Bonhams* or not), "Seller" includes both the agent and the principal who shall be jointly and severally liable as such. The *Seller* is also referred to in the Conditions of Business by the words "you" and "your".

"Specialist Examination" a visual examination of a *Lot* by a specialist on the *Lot*.

"Stamp" means a postage *Stamp* offered for *Sale* at a Specialist *Stamp Sale*.

"Standard Examination" a visual examination of a *Lot* by a non-specialist member of *Bonhams'* staff.

"Storage Contract" means the contract described in paragraph 8.3.3 of the Conditions of Business or paragraph 4.4 of the *Buyer's Agreement* (as appropriate).

"Storage Contractor" means the company identified as such in the *Catalogue*.

"Terrorism" means any act or threatened act of terrorism, whether any person is acting alone or on behalf of or in connection with any organisation(s) and/or government(s), committed for political, religious or ideological or similar purposes including, but not limited to, the intention to influence any government and/or put the public or any section of the public into fear.

"VAT" value added tax at the prevailing rate at the date of the *Sale* in the United Kingdom.

"Website" *Bonhams Website* at www.bonhams.com

"Withdrawal Notice" the *Seller's* written notice to *Bonhams* revoking *Bonhams'* instructions to sell a *Lot*.

"Without Reserve" where there is no minimum price at which a *Lot* may be sold (whether at auction or by private treaty).

GLOSSARY

The following expressions have specific legal meanings with which you may not be familiar. The following glossary is intended to give you an understanding of those expressions but is not intended to limit their legal meanings:

"artist's resale right": the right of the creator of a work of art to receive a payment on *Sales* of that work subsequent to the original *Sale* of that work by the creator of it as set out in the Artist's Resale Right Regulations 2006, as amended.

"bailee": a person to whom goods are entrusted.

"indemnity": an obligation to put the person who has the benefit of the indemnity in the same position in which he would have been, had the circumstances giving rise to the indemnity not arisen and the expression "indemnify" is construed accordingly.

"interpleader proceedings": proceedings in the Courts to determine ownership or rights over a *Lot*.

"knocked down": when a *Lot* is sold to a *Bidder*, indicated by the fall of the hammer at the *Sale*.

"lien": a right for the person who has possession of the *Lot* to retain possession of it.

"risk": the possibility that a *Lot* may be lost, damaged, destroyed, stolen, or deteriorate in condition or value.

"title": the legal and equitable right to the ownership of a *Lot*.

"tort": a legal wrong done to someone to whom the wrong doer has a duty of care.

"warranty": a legal assurance or promise, upon which the person to whom the warranty was given has the right to rely.

SALE OF GOODS ACT 1979

The following is an extract from the Sale of Goods Act 1979:

"Section 12 Implied terms about title, etc

- (1) In a contract of sale, other than one to which subsection (3) below applies, there is an implied term on the part of the seller that in the case of a sale he has a right to sell the goods, and in the case of an agreement to sell he will have such a right at the time when the property is to pass.
- (2) In a contract of sale, other than one to which subsection (3) below applies, there is also an implied term that-
 - (a) the goods are free, and will remain free until the time when the property is to pass, from any charge or encumbrance not disclosed or known to the buyer before the contract is made, and
 - (b) the buyer will enjoy quiet possession of the goods except in so far as it may be disturbed by the owner or other person entitled to the benefit of any charge or encumbrance so disclosed or known.
- (3) This subsection applies to a contract of sale in the case of which there appears from the contract or is to be inferred from its circumstances an intention that the seller should transfer only such title as he or a third person may have.
- (4) In a contract to which subsection (3) above applies there is an implied term that all charges or encumbrances known to the seller and not known to the buyer have been disclosed to the buyer before the contract is made.
- (5) In a contract to which subsection (3) above applies there is also an implied term that none of the following will disturb the buyer's quiet possession of the goods, namely:
 - (a) the seller;
 - (b) in a case where the parties to the contract intend that the seller should transfer only such title as a third person may have, that person;
 - (c) anyone claiming through or under the seller or that third person otherwise than under a charge or encumbrance disclosed or known to the buyer before the contract is made.
- (5A) As regards England and Wales and Northern Ireland, the term implied by subsection (1) above is a condition and the terms implied by subsections (2), (4) and (5) above are warranties."

Registration and Bidding Form

(Attendee / Absentee / Telephone Bidding)
Please circle your bidding method above.

☐	☐	☐	☐
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Paddle number (for office use only)

Bonhams

The Sale, including all bidding and buying, is governed by Bonhams' Conditions of Sale. You should read the Conditions and any Sales Information prior to bidding and ensure you understand the charges payable on any purchase you make. The Conditions also set out certain undertakings by bidders and buyers and limits Bonhams' liability to you. Please note an invoice for a purchased lot will be made out in the name as shown on this form and payment will only be accepted from an account in that name (or the name of the company if the bid is on behalf of that company).

Data protection

Where we obtain any personal information about you when you register or bid with us, we shall only use it in accordance with the terms of our Privacy Policy. A copy of our Privacy Policy can be found on our website (www.bonhams.com) or requested by post from Customer Services Department, 101 New Bond Street, London W1S 1SR United Kingdom or by e-mail from info@bonhams.com.

We may from time to time provide you with information about goods and services that we believe may interest you, based on your previous interactions with us. You can opt out of receiving these communications at any time. If you do not want to receive such communications, please tick this box ☐

Notice to Bidders.

At least 24 hours prior to the Sale, you must provide government issued photo ID, e.g., a passport or driving licence and - if not included on the ID document - proof of address, e.g., a current utility bill, or bank/credit card statement. Corporate clients must also provide their company registration documents, documentary proof of beneficial owners owning 25% or more of the company and confirmation of the named individual's authority to act. Failure to provide these documents may result in your bids not being processed. Clients who are not able to provide documents prior to Sale may opt to bid online using our credit card verification option. Please note we reserve the right to request a bank reference or deposit.

If successful

I will collect the purchases myself ☐

Please arrange shippers to contact me with a quote and I agree that you may pass them my contact details. ☐

Sale title:	A Modern Antiquarian: The Collection of Graham Slater Part I	Sale date:	15 April 2025
Sale no.	31402	Sale venue:	New Bond Street, London
If you are not attending the sale in person, please provide details of the Lots on which you wish to bid at least 24 hours prior to the sale. Bids will be rounded down to the nearest increment. Please refer to the Notice to Bidders in the catalogue for further information relating to Bonhams executing telephone, online or absentee bids on your behalf. Bonhams will endeavour to execute these bids on your behalf but will not be liable for any errors or failing to execute bids.			
General Bid Increments: £10 - 200 by 10s £200 - 500 by 20 / 50 / 80s £500 - 1,000 by 50s £1,000 - 2,000 by 100s £2,000 - 5,000 by 200 / 500 / 800s £5,000 - 10,000 by 500s £10,000 - 20,000 by 1,000s £20,000 - 50,000 by 2,000 / 5,000 / 8,000s £50,000 - 100,000 by 5,000s £100,000 - 200,000 by 10,000s above £200,000 at the auctioneer's discretion			
The auctioneer has discretion to split any bid at any time.			
Customer Number		Title	
First Name		Last Name	
Company name (if applicable)			
Company Registration number (if applicable)			
Address			
		City	
Post / Zip code		County / State	
Telephone (mobile)		Country	
Telephone (landline)			
E-mail (in capitals)			
Please answer all questions below			
1. ID supplied: Government issued ID ☐ and (if the ID does not confirm your address) ☐ current utility bill/ bank statement. If a company, please provide the Certificate of Incorporation, your ID (as above) (plus, if not a director, a letter authorising you to act), and documentary evidence of the company's beneficial owners			
2. Are you representing the Bidder? ☐ If yes, please complete question 3.			
3. Bidder's name, address and contact details (phone and email): Bidder's ID: Government issued ID ☐ and (if the ID does not confirm their address) ☐ current utility bill/bank statement			
Are you acting in a business capacity? Yes ☐ No ☐		If registered for VAT in the EU please enter your registration here: / - -	

Please note that all telephone calls may be recorded.

Telephone or Absentee (T / A)	Lot no.	Brief description	MAX bid in GBP (excluding premium & VAT)	Covering bid ★

FOR WINE SALES ONLY	
Please leave lots "available under bond" in bond ☐	Please include delivery charges (minimum charge of £20 + VAT) ☐

BY SIGNING THIS FORM, YOU CONFIRM THAT YOU HAVE REVIEWED THE CATALOGUING FOR THE ABOVE LOTS, YOU AGREE TO THE CONDITIONS OF SALE INCLUDING THE WARRANTIES LISTED THEREIN, AND AGREE TO PAY THE APPLICABLE BUYER'S PREMIUM, VAT AND ANY OTHER CHARGES DUE. THIS AFFECTS YOUR LEGAL RIGHTS.	
Bidder/Agent's (please delete one) signature:	Date:

★ Covering Bid: A maximum bid (exclusive of Buyers Premium and VAT) to be executed by Bonhams only if we are unable to contact you by telephone, or should the connection be lost during bidding.

Please email or post the completed Auction Registration form and requested information to:
Bonhams, Customer Services, 101 New Bond Street, London, W1S 1SR. Tel: +44 (0) 20 7447 7447, bids@bonhams.com
Bonhams 1793 Limited. Montpelier Street, London SW7 1HH. Incorporated in England. Company Number 4326560.





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AUCTIONEERS SINCE 1793